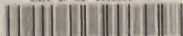



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MARYLAND HUMANITIES

The humanities include but are not limited to: history, philosophy, language, both modern and classical literature, linguistics, archaeology, jurisprudence, ethics, comparative religion, the history, criticism, and theory of the arts, and those aspects of the social sciences which have humanistic content and employ historical or philosophical approaches. These disciplines help us to know ourselves and to know what it is to be human. To public programs in these areas we pledge our support.

—The Johns Hopkins Foundation, providing the original funding for the Humanities





J. E. Price & Co. Agricultural House
 J. at Square Corner, Frederick sold
 every sort of implement to local
 farmers, including McCormick har-
 vesting machines and Studebaker
 wagons. Photo courtesy of Maryland
 State Archives (Merrick Archive),
 MdHR G1477-5432.

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MARYLAND HUMANITIES

Maryland Humanities is a publication of the Maryland Humanities Council, an independent, non-profit, tax-exempt organization, the Maryland affiliate of the National Endowment for the Humanities. For extra copies, write the Council (see back cover for address).

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Cover photo

Members of the Hagerstown Bike Club pose before the start of the bicycle race in Hagerstown on July 4, 1889. Photo courtesy of Maryland State Archives (Merrick Archive), MdHR G1477.5171

The Council: Members and Staff

The Maryland Humanities Council is an independent, nonprofit, tax-exempt organization dedicated to promoting an understanding and appreciation of the humanities in Maryland. It achieves its goals in part by funding public humanities programs, examples of which may be seen in the Continuing and Recently-funded Programs section in each issue of *Maryland Humanities*.

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Applications Invited for Humanities Council Membership

The Maryland Humanities Council seeks applications for possible vacancies on its board. The Council, an affiliate of the National Endowment for the Humanities, annually awards approximately \$400,000 for public programs, including lectures, seminars, symposia, exhibitions, and films in the various humanities disciplines. The Council is comprised of up to 26 volunteer members including up to six gubernatorial appointees. Drawn from academy and community, and representing all regions of the state, Council members contribute hundreds of uncompensated hours reading and reviewing applications for funding, attending Council meetings, meeting with potential project directors, attending funded projects, representing the Council at regional and national scholarly conferences, and fundraising.

Applications are invited from residents throughout the state of Maryland who by reason of their achievement, scholarship, and creativity in the humanities, or their knowledge of community and state interests, are particularly qualified to serve.

Particular needs are for members outside Baltimore City and its suburbs, especially for members representing the Eastern Shore and Western Maryland, and the corporate community, cultural institutions, and the public sector.

Interested citizens who would like to be considered for membership against possible vacancies that may occur this year should send their resume, with a cover letter explaining their reasons for wishing to serve on the Council, by May 20, 1987, to:

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Maryland Humanities Council
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Light Street Steamship Company
after 1904. Photo by Henry
Rinn, courtesy of Maryland State
Archives (Merrick Archive). MdHR
G1477.5278

Why Read the Classics?

Italo Calvino

Let us begin with a few suggested definitions.

1) The classics are the books of which we usually hear people say: "I am rereading. . ." and never "I am reading. . ."

This at least happens among those who consider themselves "very well read." It does not hold good for young people at the age when they first encounter the world, and the classics as a part of that world.

The reiterative prefix before the verb "read" may be a small hypocrisy on the part of people ashamed to admit they have not read a famous book. To reassure them, we need only observe that, however vast any person's basic reading may be, there still remain an enormous number of fundamental works that he has not read.

Hands up, anyone who has read the whole of Herodotus and the whole of Thucydides! And Saint-Simon? And Cardinal de Retz? But even the great nineteenth-century cycles of novels are more often talked about than read. In France they begin to read Balzac in school, and judging by the number of copies in circulation, one may suppose that they go on reading him even after that, but if a Gallup poll were taken in Italy, I'm afraid that Balzac would come in practically last. Dickens fans in Italy form a tiny elite; as soon as its members meet, they begin to chatter about characters and episodes as if they were discussing people and things of their own acquaintance. Years ago, while teaching in America, Michel Butor got fed up with being asked about Emile Zola, whom he had never read, so he made up his mind to read the entire *Rougon-Macquart* cycle. He found it was completely different from what he had thought: a fabulous mythological and cosmogonical family tree, which he went on to describe in a wonderful essay.

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In other words, to read a great book for the first time in one's maturity is an extraordinary pleasure, different from (though one cannot say greater or lesser than) the pleasure of having read it in one's youth. Youth brings to reading, as to any other experience, a particular flavor and a particular sense of importance, whereas in maturity one appreciates (or ought to appreciate) many more details and levels and meanings. We may therefore attempt the next definition:

2) We use the word "classics" for those books that are treasured by those who have read and loved them; but they are treasured no less by those who have the luck to read them for the first time in the best conditions to enjoy them.

In fact, reading in youth can be rather unfruitful, owing to impatience, distraction, inexperience with the product's "instructions for use," and inexperience in life itself. Books read then can be (possibly at one and the same time) formative, in the sense that they give a form to future experiences, providing models, terms of comparison, schemes for classification, scales of value, exemplars of beauty—all things that continue to operate even if the book read in one's youth is almost or totally forgotten. If we reread the book at a mature age we are likely to rediscover these constants, which by this time are part of our inner mechanisms, but whose origins we have long forgotten. A literary work can succeed in making us forget it as such, but it leaves its seed in us. The definition we can give is therefore this:

3) The classics are books that exert a peculiar influence, both when they refuse to be eradicated from the mind and when they conceal themselves in the folds of memory, camouflaging themselves as the collective or individual unconscious.

There should therefore be a time in adult life devoted to revisiting the most important books of our youth. Even if the books have remained the same (though they do change, in the light of an altered historical perspective), we have most certainly changed, and our encounter will be an entirely new thing.

Hence, whether we use the verb "read" or the verb "reread" is of little importance. Indeed, we might say:

4) Every rereading of a classic is as much a voyage of discovery as the first reading.

5) Every reading of a classic is in fact a rereading.

Definition 4 may be considered a corollary of this next one:

6) A classic is a book that has never finished saying what it has to say.





A shady brook on the Potomac
River. Photo courtesy of
Maryland State Archives (Merrick
Archive), MdHR G1477-4756

Whereas definition 5 depends on a more specific formula, such as this:

7) The classics are the books that come down to us bearing upon them the traces of readings previous to ours, and bringing in their wake the traces they themselves have left on the culture or cultures they have passed through (or, more simply, on language and customs).

All this is true both of the ancient and of the modern classics. If I read the *Odyssey* I read Homer's text, but I cannot forget all that the adventures of Ulysses have come to mean in the course of the centuries, and I cannot help wondering if these meanings were implicit in the text, or whether they are incrustations or distortions or expansions. When reading Kafka, I cannot avoid approving or rejecting the legitimacy of the adjective "Kafkaesque," which one is likely to hear every quarter of an hour, applied indiscriminately. If I read Turgenev's *Fathers and Sons* or Dostoevsky's *The Possessed*, I cannot help thinking how these characters have continued to be incarnated right down to our own day.

The reading of a classic ought to give us a surprise or two vis-à-vis the notion that we had of it. For this reason I can never sufficiently highly recommend the direct reading of the text itself, leaving aside the critical biography, commentaries, and interpretations as much as possible. Schools and universities ought to help us to understand that no book that talks *about* a book says more than the book in question, but instead they do their level best to make us think the opposite. There is a very widespread topsy-turviness of values whereby the introduction, critical apparatus, and bibliography are used as a smoke screen to hide what the text has to say, and, indeed, can say only if left to speak for itself without intermediaries who claim to know more than the text does. We may conclude that:

8) A classic does not necessarily teach us anything we did not know before. In a classic we sometimes discover something we have always known (or thought we knew), but without knowing that this author said it first, or at least is associated with it in a special way. And this, too, is a surprise that gives a lot of pleasure, such as we always gain from the discovery of an origin, a relationship, an affinity. From all this we may derive a definition of this type:

9) The classics are books that we find all the more new, fresh, and unexpected upon reading, the more we thought we knew them from hearing them talked about.

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Stone house with carriage in Frederick. Photo courtesy of Maryland State Archives (Merrick Archive), MdHR G1477-5431.



Naturally, this only happens when a classic really works as such—that is, when it establishes a personal rapport with the reader. If the spark doesn't come, that's a pity; but we do not read the classics out of duty or respect, but only out of love. Except at school. And school should enable you to know, either well or badly, a certain number of classics among which—or in reference to which—you can then choose *your* classics. School is obliged to give you the instruments needed to make a choice, but the choices that count are those that occur outside and after school.

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It is only by reading without bias that you might possibly come across the book that becomes *your* book. I know an excellent art historian, an extraordinarily well-read man, who out of all the books there are has focused his special love on the *Pickwick Papers*; at every opportunity he comes up with some quip from Dickens's book, and connects each and every event in life with some Pickwickian episode. Little by little he himself, and true philosophy, and the universe, have taken on the shape and form of the *Pickwick Papers* by a process of complete identification. In this way we arrive at a very lofty and demanding notion of what a classic is:

10) We use the word "classic" of a book that takes the form of an equivalent to the universe, on a level with the ancient talismans. With this definition we are approaching the idea of the "total book," as Mallarmé conceived of it.

But a classic can establish an equally strong rapport in terms of opposition and antithesis. Everything that Jean-Jacques Rousseau thinks and does is very dear to my heart, yet everything fills me with an irrepressible desire to contradict him, to criticize him, to quarrel with him. It is a question of personal antipathy on a temperamental level, on account of which I ought to have no choice but not to read him; and yet I cannot help numbering him among *my* authors. I will therefore say:

11) *Your* classic author is the one you cannot feel indifferent to, who helps you to define yourself in relation to him, even in dispute with him.

I think I have no need to justify myself for using the word "classic" without making distinctions about age, style, or authority. What distinguishes the classic, in the argument I am making, may be only an echo effect that holds good both for an ancient work and for a modern one that has already achieved its place in a cultural continuum. We might say:

12) A classic is a book that comes before other classics; but anyone who has read the others first, and then reads this one, instantly recognizes its place in the family tree.

At this point I can no longer put off the vital problem of how to relate the reading of the classics to the reading of all the other books that are anything but classics. It is a problem connected with such questions as, Why read the classics rather than concentrate on books that enable us to understand our own times more deeply? or, Where shall we find the time and peace of mind to read the classics, overwhelmed as we are by the avalanche of current events?

We can, of course, imagine some blessed soul who devotes his reading time exclusively to Lucretius, Lucian, Montaigne, Erasmus, Quevedo, Marlowe, the *Discourse on Method*, *Wilhelm Meister*, Coleridge, Ruskin, Proust, and Valéry, with a few forays in the direction of Murasaki or the Icelandic sagas. And all this without having to write reviews of the latest publications, or papers to compete for a university chair, or articles for magazines on tight deadlines. To keep up such a diet without any contamination, this blessed soul would have to abstain from reading the newspapers, and never be tempted by the latest novel or sociological investigation. But we have to see how far such rigor would be either justified or profitable. The latest news may well be banal or mortifying, but it nonetheless remains a point at which to stand and

look both backward and forward. To be able to read the classics you have to know "from where" you are reading them; otherwise both the book and the reader will be lost in a timeless cloud. This, then, is the reason why the greatest "yield" from reading the classics will be obtained by someone who knows how to alternate them with the proper dose of current affairs. And this does not necessarily imply a state of imperturbable inner calm. It can also be the fruit of nervous impatience, of a huffing-and-puffing discontent of mind.

Maybe the ideal thing would be to hearken to current events as we do to the din outside the window that informs us about traffic jams and sudden changes in the weather, while we listen to the voice of the classics sounding clear and articulate inside the room. But it is already a lot for most people if the presence of the classics is perceived as a distant rumble far outside a room that is swamped by the trivia of the moment, as by a television at full blast. Let us therefore add:

13) A classic is something that tends to relegate the concerns of the moment to the status of background noise, but at the same time this background noise is something we cannot do without.

14) A classic is something that persists as a background noise even when the most incompatible momentary concerns are in control of the situation.

There remains the fact that reading the classics appears to clash with our rhythm of life, which no longer affords long periods of time or the spaciousness of humanistic leisure. It also contradicts the eclecticism of our culture, which would never be capable of compiling a catalog of things classical such as would suit our needs.

These latter conditions were fully realized in the case of Leopardi, given his solitary life in his father's house (his "*paterno ostello*"), his cult of Greek and Latin antiquity, and the formidable library put at his disposal by his father, Monaldo. To which we may add the entire body of Italian literature and of French literature, with the exception of novels and the "latest thing out" in general, all of which were at least swept off into the sidelines, there to comfort the leisure of his sister Paolina ("your Stendahl," he wrote her once). Even with his intense interest in science and history, he was often willing to rely on texts that were not entirely up-to-date, taking the habits of birds from Buffon, the mummies of Frederik Ruyssch from Fontanelle, the voyage of Columbus from Robertson.

In these days a classical education like the young Leopardi's is unthinkable; above all, Count Monaldo's library has multiplied explosively. The ranks of the old titles have been decimated, while new ones have proliferated in all modern literatures and cultures. There is nothing for it but for all of us to invent our own ideal libraries of classics. I would say that such a library ought to be composed half of books we have read and that have really counted for us, and half of books we propose to read and presume will come to count—leaving a section of empty shelves for surprises and occasional discoveries.

I realize that Leopardi is the only name I have cited from Italian literature—a result of the explosion of the library. Now I ought to rewrite the whole article to make it perfectly clear that the classics help us to understand who we are and where we stand, a purpose for which it is indispensable to compare Italians with foreigners and foreigners with Italians.

Then I ought to rewrite it yet again lest anyone believe that the classics ought to be read because they "serve any purpose" whatever. The only reason one can possibly adduce is that to read the classics is better than not to read the classics.

And if anyone objects that it is not worth taking so much trouble, then I will quote Gioran (who is not yet a classic, but will become one):

While they were preparing the hemlock, Socrates was learning a tune on the flute "What good will it do you," they asked, "to know this tune before you die?"

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Madison House, Oriskany Hill Park, in Baltimore, c. 1905. Photo by Henry River, courtesy of Maryland State Archives (Merrick Archive).
MdBH G1477-5288

Continuing and Recently-Funded Programs

Those projects marked with a **P** are permanent programs; those marked with a **A** are scheduled to take place between April 1, 1987 and July 31, 1987. For further information, please call the telephone number listed with each entry.

■ #186-E. #455-E *Neighborhood A State of Mind*

The Johns Hopkins University Press, Baltimore, (301) 338-7852
This collection of more than 100 photographs and interviews with East Baltimore residents, sponsored by the East Baltimore Documentary Photography Project, chronicles the special character and survival of East Baltimore family life and traditions.

■ #445-E *Rowhouse: A Baltimore Style of Living*

Peale Museum, Baltimore, (301) 396-3523
This permanent exhibit of photographs, artifacts, installations, and interpretive panels examines Baltimore's social history through the development of the rowhouse. Installations include an 1840 Victorian parlor, an 1875 Alley House kitchen, an 1890 bedroom, and a 1917 dining room.

■ #446-E *War on the Patuxent*

Calvert Marine Museum, Solomons, (301) 326-3179
This exhibit at the Calvert Marine Museum examines the historic confrontation between the Chesapeake Flotilla and the British Navy at the Battle of St. Leonard's Creek in the War of 1812. A video-tape entitled "Turtle Shell and Toothkey" accompanies the exhibit.

■ #457-G *The Flag House and 1812 Museum: Interpretive Program, Planning for Outreach*

Flag House and 1812 Museum, (301) 837-1793
A speakers bureau and portable text panels on the artifacts, books, and works of art in the collection of the Flag House and 1812 Museum are available for public education programs.

■ #565-E *Seasons of Abundance, Seasons of Want: Making a Living from the Waters of the Patuxent*

Calvert Marine Museum, Solomons, (301) 326-3719
Housed in the restored J.C. Lore and Sons Oysterhouse, this exhibit of artifacts, vintage photographs, and interpretive text documents the lives of those whose existence was determined by the Patuxent River's cycles of bounty and scarcity.

■ #574-F. #751-F *Maryland Time Exposures 1840-1940*

The Johns Hopkins University Press, Baltimore, (301) 338-7852
This handsome volume containing 560 vintage photographs and accompanying text, organized around geographic regions in Maryland, covers such themes as family life, recreation, industry, and patriotism.

■ #663-F *350 Years of Art and Architecture in Maryland*

Art Gallery and School of Architecture, University of Maryland, College Park, (301) 454-2763
Maryland's rich heritage of art and architecture from 1634 to the present, displayed in an exhibition at the University of Maryland, is permanently documented in this attractive publication.

■ #710-F *Before the Beginning*

Maryland Commission on Indian Affairs, Department of Economic and Community Development, Annapolis, (301) 743-5384
This permanent exhibit at the Chancellor's Point Natural History Museum in St. Mary's City depicts pre-17th-century Chesapeake Indian life and includes an authentic reconstructed Native American longhouse.

■ #718-F *Cresaptown Prehistoric Village Site Display: Western Maryland 350 Years Ago*

Allegheny Community College, Cumberland, (301) 724-7700
This exhibition of artifacts from a pre-historic village occupied from 7000 B.C. until abandonment 350 years ago commemorates Western Maryland's native American inhabitants and the last aboriginal Indian settlements in the upper Potomac Valley.

■ #729-F *Museum of Baltimore Legal History*

Library Company of the Baltimore Bar, Baltimore, (301) 396-5064
The Orphans Court in the historic Baltimore City Courthouse houses this unique exhibit which includes photographs, plans, original documents, and memorabilia tracing the history and practice of law in Baltimore over the past centuries.

■ #733-F *African Village: Liberian Kpelle Historical and Cultural Heritage*

Baltimore Zoo, (301) 396-7102
A Liberian village at the Baltimore Zoo contains three structures and includes over 100 artifacts donated by the city of Gbarnga, Liberia, along with interpretive panels illuminating Kpelle culture.

■ #788-G *Camp David Documentary*

Maryland Public Television, Owings Mills, (301) 356-5600
This sixty-minute video documentary traces the history of Camp David from its inception as a presidential retreat in Franklin Roosevelt's time to the present. Watch for it this spring on PBS.

■ #801-G *From Torchlights to Television: 200 Years of Maryland Political Campaigns*

Museum and Library of Maryland History of the Maryland Historical Society, Baltimore, (301) 685-3750
This travelling exhibition focuses on Maryland's colorful political past, its evolving political culture, and changing political lifestyles, as seen through campaign memorabilia. The exhibit, which opened at the Museum and Library of Maryland History last year, will be on view at the State House in Annapolis through April 15, 1987.

■ #802-G *Fruits of Labor: The History of Food Processing in Maryland*

Baltimore Museum of Industry, (301) 727-4808
This exhibition at the Baltimore Museum of Industry traces the history of food processing in Maryland from flour milling and brewing to canning and meat packing, and recreates historic workplaces through vintage photographs, artifacts, and demonstrations of machinery and work processes.

■ #817-G *New Towns for America WETA—Channel 26, Washington, D.C., (703) 998-2600*

This hour-long television program explores mid-twentieth-century New Towns—including Columbia and Greenbelt, Maryland—as contemporary expressions of the traditional American pioneering urge to build a new world. Watch for it on PBS in early May.

■ #819-G *An Evening with the Constitution: Discussions in Commemoration of the 200th Anniversary of the Bicentennial of the U.S. Constitution*

Maryland State Archives, Office for the Bicentennial of the U.S. Constitution, Annapolis, (301) 269-3914
The last in a series of nine public evenings in community colleges throughout the state featuring discussion of issues relating to the U.S. Constitution will be held on April 13, 7:30-9:00 p.m. at the Allegheny Community College Auditorium. Jane McWilliams, Director of Research, Maryland State Archives, delivers a lecture entitled "Parades, Huzzas, and Thirteen Toasts: Maryland Celebrates the Constitution."

#848-G Cumberland, Birth and Growth of a Victorian City
City of Cumberland, (301) 722-2000

A 34-panel photo exhibit with accompanying booklet investigates the history of Cumberland from its beginnings as a village surrounding the decaying Fort Cumberland in a transportation center and nationally important industrial city. The exhibit, which opened on January 10, 1987 at Allegany Community College travels to three sites: Frostburg State College, Lane Center (April 1—April 27, 1987), Western Maryland Railroad Station, Cumberland (June 1—June 30, 1987), Cumberland County Club Mall (July 1—July 14, 1987).

#851-G The Public Interest in Science
The Johns Hopkins University Writing Seminars, Baltimore, (301) 336-7714

This series of five lectures examines and clarifies the dominant importance of the sciences, their history and their consequences—from the technological to the ethical—in the intellectual and public life of our day. The last two topics in the lecture series are:

April 1, 1987—"Women in Science" featuring Dr. Ruth Hubbard, Harvard University

April 15, 1987—"Science and Dissent in the Soviet Union," featuring Horace Freedland Jackson, Henry R. Luce Professor of Science and Writing, The Johns Hopkins University, and Peter Reddaway, Director, Kennan Institute, Washington

#854-G American Composers: Their Music and Their Times
Strathmore Hall Arts Center, Rockville, (301) 550-0540

This four-part series of lectures and accompanying concerts, to be held at Strathmore Hall Arts Center in Rockville, will be recorded for broadcast on WGBS radio and Montage Cable Television. The final two programs in the series are:

April 16, 1987—Maryland composer Vivian Adedigba-Rude will speak on "The Crossover of American Pop styles into Classical 20th Century Music," followed by a concert of her compositions, 8:00 p.m.

May 21, 1987—1986 Pulitzer Prize winner George Perle will lecture on "Connections: The Mainstream of 20th Century Music," followed by a concert of his "Woodwind Quintet" and "Six New Studies for Solo Piano," 8:00 p.m.

#855-G Love and Literature: A Reading and Discussion Program
Maryland Library Association, Baltimore, (301) 461-7519

A series of free reading and discussion programs examines the theme of "Thanatos and Eros: When Love Touches Death," and features William Shakespeare's *Romeo and Juliet*, Katherine Anne Porter's *Pale Horse, Pale Rider*, Evelyn Waugh's *The Loved One*, Tom Morrison's *Song of Solomon*, and selected poetry of Emily Dickinson, Dylan Thomas, and Lucille Clifton. The programs take place in libraries and senior citizen centers in Howard, Montgomery, and Prince George's Counties.

Prince Georges County Memorial Library, System, Bowie Branch Library, 15210 Annapolis Road, Bowie, (301) 262-7300, 7 p.m.

April 9, 1987—*Romeo and Juliet*

April 16, 1987—Selected Poetry

Howard County Library System, Miller Branch Library, Ellicott City, 9421 Frederick Road, (301) 461-7980

April 7, 1987—*Pale Horse, Pale Rider*

April 21, 1987—*The Loved One*

May 4, 1987—*Song of Solomon*

May 18, 1987—*Romeo and Juliet*

June 2, 1987—Selected Poetry

**Recounted-Funded
Program
Unfunded between
November 1, 1986
and January 31, 1987**

REGRANTS

#859-H Samuel Ready School Centennial Project
University of Baltimore, (301) 625-3155
Award: \$5,125

The 100th Anniversary of the Samuel

Ready School is commemorated with an

exhibition, a slide-tape program, and a

lecture series recalling this innovative

Maryland educational experiment—the

education and training of female

orphans to achieve high academic stan-

dards and personal independence.

Established by 19th-century mill owner

and philanthropist Samuel Ready, at a

time when formal education for women

was not generally valued, the school's

approach contrasted sharply with that

practiced by other orphan asylums of the

era (October 25–November 30, 1987)

#860-H Conference on Maryland, Its Cultural Heritage and Search for Identity
Frostburg State College Foundation, Frostburg, (301) 689-4221

Award: \$7,000 outright, \$4,000 Treasury matching funds.

This 2½ day conference explores

Maryland's cultural heritage and search

for identity, making connections among

the experience of Marylanders from all

parts of the state and examining cul-

tural bases for establishing a unified

sense of identity. The program features

noted Maryland writers, historians, and

other distinguished speakers and guests,

including William Warner, Pulitzer Prize

winning author, John Barth, winner of

the National Book Award, Dr. Edward

Papenfuss, Maryland State Archivist, and

Gilbert Guide, former Congressman

November 6–8, 1987.

#861-H Institutes in the Fine Arts: A Program for Secondary School Teachers in Maryland
Center for Renaissance and Baroque Studies, University of Maryland, College Park, (301) 454-2740

Award: \$50,000 Treasury matching

award.

This three week 1987 summer institute

is designed to respond to the new grad-

uation requirement in the fine arts for

secondary school students in Maryland

by providing teachers with new

approaches to fine arts education.

Nationally known scholars will lecture

and conduct discussions on specific his-

tory, periods and cultures, and on the

aesthetic and theoretical underpinnings

of each of the fine arts. Follow up activ-

ities include seminars for teachers, prin-

cipals, and other administrators, and

teacher workshops (July 26–August 14,

1987).

#862-H Freedom Fettered: Blacks and the Constitutional Era in Maryland
Maryland State Archives, Annapolis, (301) 444-3344

Award: \$4,950 outright, \$2,520 federal

matching funds.

This multi-faceted program, to be held

at Morgan State University and the

Maryland Historical Society, focuses on

the black experience in Maryland

between 1770 and 1810. Lectures by

noted scholars and constitutional law-

yers, a book and manuscript exhibit,

a concert of music by Afro-American

poets, a screening of "Benjamin

Banneker: The Man who Loved the

Stars," the Maryland Humanities Council

funded him on the life of America's first

black astronomer, and an exhibit of the

work of Joshua Johnson at the Maryland

Historical Society, are all part of this

exciting event (October 1–2, 1987).

#867-H The Jazz Spectrum: A Continuum of Black Music Traditions
Department of Afro-American Studies, University of Maryland, Baltimore County, 455-2154

Award: \$2,500 outright.

The historical, musical, and philo-

sophical perspectives of the music and

the musicians who created and per-

formed jazz music are explored.

Speakers, vintage and contemporary

films, performances related to specific

topics, and an exhibit of photographs,

manuscripts, and memorabilia

round out this exciting event.

#874-H Perspectives on Japan
St. Mary's College of Maryland, St. Mary's City, (301) 862-4207

Award: \$8,645 outright, \$7,900 Treasury

matching funds.

Three special weekend symposia provide

an overview of the history, arts,

philosophy, and religions of Japan. The

first two weekends focus on ancient and

classical Japan, the third is devoted to

socio, economic, and political issues

confronting contemporary Japan. The

lectures and discussions, featuring dis-

tinguished scholars of Japan, will be

complemented by a full array of

exhibits, displays, demonstrations, and

authentic Japanese cuisine (October 24–

25, October 31–November 1, and

November 7–8, 1987).

#875-H Discovering Our Hidden Heritage: Afro-American Artists, 1800–1950
Baltimore Museum of Art, (301) 396-6300

Award: \$18,417 Treasury matching award

A series of public programs—lectures, a

symposium of artists and scholars, a

lecture-demonstration on the history of

jazz, and documentary films—

supplement and complement this extra-

ordinary exhibition focusing on the

contribution of Afro-Americans to the

history of American art. The lectures

will be held on Sunday afternoons in

the Joseph and Rebecca Meyerhoff

Auditorium.

May 31, 1987, 3:00 p.m.—"Hidden

Heritage: A Legacy of Afro-American

Art," David C. Driskell, Professor of Art,

University of Maryland, College Park. Kol-

owed by a lecture-demonstration at

4:00 p.m. entitled "An Afternoon with

Jake Board and the Apollo Stompers: The

Big Band Tradition."

June 14, 1987, 3:00 p.m.—"Music of Our

Hidden Heritage," Dr. Dominique

DeMetra, Professor of Music, Morgan

State University.

June 28, 1987, 2:00 p.m.—"Afro-

American Literature," Eleanor Traylor,

Professor of English, Howard University.

Followed at 4:00 p.m. by "The Feminist

Dimension," Dr. Jacqueline Bouquiers,

Associate Professor of Art History,

Hampton University.

July 19, 1987—"The Accommodation of

Style: The Architecture of Paul Revere



Weverton, on the Baltimore & Ohio Railroad, is the first town encountered in Washington County after leaving Frederick County. The depot, left, seems to have been a meeting place for men only. Photo courtesy of Maryland State Archives (Merrick Archive), MdHR G1477-5173.

#876-H Edgar Allan Poe Project
Film America, Inc.
Award: \$8,000 outright

1989 marks the 150th anniversary of Edgar Allan Poe's death; this grant supports the development of a 60-minute documentary film on Poe—poet, critic and author—to be broadcast on public television in that anniversary year. The film will address the often debated question of Poe's place in American literature: "was he a 'prototype of the American writer,' a 'displaced European,' or an outsider, 'an outcast at odds with the provincialism and conservatism of his own country, or some of each?'"

MINIGRANTS

#467-H The Ages Through Art
The Barnesville School
Award: \$500

Seventh- and eighth graders take part in a program to combine art and social studies, from the art of the cave dwellers to Byzantine mosaics. The program features lecture/demonstrations and field trips to the Walters Art Gallery and the National Cathedral.

#468-H Lady Maryland Experience
Conowingo Elementary School
Award: \$500

Classroom study provides sixth graders with background for a day aboard the schooner, *Lady Maryland*, employing the disciplines of history and science as they relate to Maryland.

#469-H Planetarium Programs to School and Public Planetaria
Frostburg State College Foundation, Frostburg, (301) 689-4270
Award: \$650

The Frostburg State College Foundation has purchased a series of 12 slide/tape planetaria programs on 12 diverse cultures (Chinese, Eskimo, Egyptian, etc.) through a grant from the National Endowment for the Humanities for distribution to 27 small Maryland planetaria in schools and colleges.

#470-H Maryland: Diversity and Change
Harford County Library, Bel Air
Award: \$750

A series of five book discussions held at the Fallston-Jarrettsville Branch of the Harford County Library focused on *Beautiful Summers* by William Warner, *Floating Opera*, by John Barth, and other works, with discussions led by scholars such as Richard Davis, Resident Dramaturge, Center Stage.

#472-H Between Art and Craft: The Fine Line
Academy of the Arts, Easton
Award: \$1,200

This interpretive exhibit features nine contemporary artists whose work interprets the relationship between work of the mind and work of the hands. Featured will be a 24-page catalogue, three slide lectures by Lloyd Herman, former director of the Renwick Gallery, and guided tours for students, senior citizens, and the general public.

#474-H A Time to Remember: The 29th Division and D-Day
University of Baltimore
Award: \$1,149

The University of Baltimore and the 29th Division of the Maryland National Guard are developing an oral history program of interviews with survivors of the 29th Division that participated in the D-Day invasion of World War II. A publication and a June, 1990 conference celebrating the 45th anniversary of the Division's participation in the D-Day invasion are also planned.

#474-H An Eastern Shore Study of the U.S. Constitution
Chesapeake College, Wye Mills, (301) 822-5330
Award: \$1,200

To celebrate the 200th Anniversary of the signing of the U.S. Constitution, this Chesapeake College lecture series will focus on the ways in which the U.S. Constitution has evolved, focusing on such issues as "The Constitution and the Growth of Presidential Power," "The Constitution and the Forgotten Office: The Vice Presidency," among others. September 17, October 1, October 15, October 29, and November 12, 1987.



Scene at Callan's House, Little
Orleans, 1896. Photo courtesy of
Maryland State Archives (Merrick
Archive), MdHR G1477-5105.

We Welcome Your Response.

to our efforts to promote the understanding and appreciation of the humanities throughout Maryland. We would like to hear your views on how we can best serve you. On March 26, 1987, we held a widely-publicized public meeting in Baltimore City to ask for your program ideas, to provide background on funding public programs in the humanities, to explore possible local projects related to the Bicentennial of the Constitution, and to ask your response to the Maryland Humanities Council's efforts. This very successful event featured Maryland's Comptroller, Louis L. Goldstein, as keynote speaker. Representatives of the National Endowment for the Humanities, the Maryland State Arts Council, national and statewide organizations who plan to fund Bicentennial programs, and others, all presented important information regarding their guidelines and procedures for obtaining grants. For those of you who were unable to attend, or who attended but were unable to address these questions at the time, we look forward to hearing from you, in writing, about how we might better serve you.

Please address your response to:

Maryland Humanities Council
516 North Charles Street, Suite 201
Baltimore, Maryland 21201



Interior view of the central office of L. M. Singer & Co., 458 Broadway, New York. Courtesy of the Collections of the Library of Congress.

Contributions

The Maryland Humanities Council is very grateful for the response to its request for support and greatly appreciates your contributions. As you know, funding for the Maryland Humanities Council comes from an active partnership of public and private sources. Your tax-deductible contribution helps to insure that public programs in the humanities continue throughout the state of Maryland. Furthermore, every dollar you contribute is worth two, as each can be matched by U. S. Treasury Funds through a federal gift and match program.

Between November 1, 1986 and January 31, 1987, the Maryland Humanities Council and its grantees received private contributions for project support and program development. The Council is pleased to acknowledge publicly the generosity of the following individuals, foundations, and corporations:

Lionel and Dorothy Cornell
Daugherty and Daugherty Law
Lee M. Dreisbach
Muriel E. Lewis
Mary R. Meyers
PHH Group Foundation
Schludenberg Foundation, Inc.
Struener Bros. Eccles & Rouse, Inc.
Anna C. Wimmer
Yorkridge Calvert Savings and Loan

DONATION FORM

_____ I wish to make a contribution toward this publication and the work of the Maryland Humanities Council.

_____ \$20 _____ \$35 _____ \$50 _____ \$

Name

Street

City

State

Zip

Return form to: Maryland Humanities Council, 516 N. Charles Street, Suite 201, Baltimore, Maryland 21201.

Application Deadlines

Drafts of grant applications must be submitted to the Maryland Humanities Council by the following deadlines in order to receive consideration. (Four copies of the first draft and 30 copies of the final draft are necessary in order to distribute them for review by members and staff of the Council.) To request a grant application, please call or write the

Deadlines for submission of proposals requesting over \$1,200 are

First Draft	Final Draft	Decision
June 5, 1987	July 17, 1987	September 12, 1987
October 14, 1987	November 23, 1987	January 16, 1988
February 11, 1988	March 24, 1988	May 14, 1988
June 6, 1988	July 15, 1988	September 10, 1988

There is no deadline for proposals requesting less than \$1,201. (Seven copies of such applications should be submitted for review by the Executive Committee.) In planning such grants, allow 4-5 weeks for notification,

Council (see address and phone number on back cover). Please remember that application to the Council does not preclude application to the Maryland State Arts Council, (301) 685-6740, the National Endowment for the Arts, (202) 682-2000, or the National Endowment for the Humanities, (202) 786-0438.

and sufficient time after notification for the publication and distribution of publicity material carrying a printed credit line for the Maryland Humanities Council support.

Revised Grant Forms

In an effort to make the process of grant application and reporting more "user friendly," the Council has revised its grant application and reporting forms. Although the Council cannot eliminate the need for accountability for public funds, it has sought to simplify its processes. We hope our new forms will better serve your needs.

Mailing List

The response to our call for updating the mailing list for *Maryland Humanities* has been very gratifying. To those readers who have returned the reply cards, we thank you for your interest in our publication and for your efforts in helping us build an accurate list. To readers who have not yet returned a reply card (from the Fall, 1986 or from the Winter, 1987 issues of *Maryland Humanities*), we note that this is the last issue that will be mailed using the old list. If you wish to continue to receive this publication and have not yet sent in a card or letter, please fill in and return the form on this page.

In Our Next Issue: Governor Schaefer Addresses Our Readers

A special issue featuring Maryland's cultural and historical resources will highlight an article by Governor William Donald Schaefer on Maryland's rich cultural heritage. The poster-sized map and accompanying directory will include Maryland's colleges, universities, museums, and other cultural and historic sites. This publication will be a valuable resource for residents, visitors, and tourists.

SUBSCRIPTION FORM

_____ I have not returned one of the reply forms from the last two issues of *Maryland Humanities*, but wish to remain on the mailing list.

Name _____

Affiliation _____

Street _____

City _____

State _____

Zip _____

Return form to: Maryland Humanities Council, 516 N. Charles Street, Suite 201, Baltimore, Maryland 21201



*I*nterior of Schindel's Pharmacy,
47 South Potomac Street,
Hagerstown. Photo courtesy of
Maryland State Archives (Merrick
Archive), MdHR G1477-5154.

MARYLAND
HUMANITIES

Maryland Humanities Center

516 N. Charles Street
Suite 201
Baltimore, Maryland 21201
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HUMANITIES

MARYLAND HUMANITIES

FALL 1987 is missing

and unavailable at the
time of binding

MARYLAND HUMANITIES

The humanities include but are not limited to: history, philosophy, language, both modern and classical, literature, linguistics, archaeology, jurisprudence, ethics, comparative religion, the history and theory of the arts, and those aspects of the social sciences which have humanistic content and employ historical or philosophical approaches. These disciplines help us to know ourselves and to know what it is to be human. To public programs in these areas we pledge our support. The Maryland Humanities Council, an affiliate of the National Endowment for the Humanities.



THE PRINTING OF BOOKS

*Just as one sound can be heard by many an ear,
so single written thoughts mark a thousand pages.*

In This Issue

In this issue we explore some aspects of the fascination science and technology inspire as they continue their impact on human life, and intrigue us with questions they pose but do not answer.

What has been the evolution of ideas behind the continuing change in scientific and technological thinking; what values, if any, are implicit in this thinking; what are some of the key turning points in the development of science? How have our ideas evolved about the role of machines and computers in society? What impact, imagined and real, expected and unexpected, have scientific and technological innovations had on human life and the human experience?

The humanities offer ways to approach the questions science and technology raise for which they offer no ready answers—ways, in fact, to formulate the questions themselves. We try in this issue to address some intersections among science, technology, and human life.

For our feature article, we are fortunate to have the insight of Professor Horace Freeland Judson, Henry R. Luce Professor of Science and Writing, at The Johns Hopkins University. Professor Judson, by looking back to the origins of modern thought, provides both a historical context and a unique perspective on the "two cultures," the purported gap between science on the one hand, and the arts and humanities on the other—in the course of which he provides an excellent overview of the "Public Interest in Science."

Other articles address a variety of topics. Dr. Edwin J. Delattre, a former member of the Maryland Humanities Council, in "Beggining the Question About Technology" discusses the importance of asking the right questions about technology, a key concern in the cultural community. A piece by Professor Thomas Cripps of Morgan State University addresses the portrayal of technology in film from the earliest expressions to today's. Another article reminds us of concrete

applications of technology in our daily lives. Finally, examples are included of projects funded by the Maryland Humanities Council which dealt with themes in science or technology. Illustrations in this issue were selected to give visual expression to some of the themes raised by the publication, including works suggesting how art depicts technology, and technology "creates" art.

It is obviously beyond the scope of this publication to resolve these complex matters, or even to raise all the issues. This publication is designed to stimulate interest, arouse awareness, provoke thinking, and encourage further reading on a topic whose significance will become more rather than less compelling with time.

The Maryland Humanities Council is very grateful to the Martin Marietta Corporation for its generous support of this issue of *Maryland Humanities*.

Naomi F. Collins
Executive Director



1893 Lithograph by Henri de Toulouse-Lautrec for the cover of *L'estampe Originale*. Photo courtesy of the collections of the Library of Congress.

On the Gates

Just this time, the book, also called "Spectacular" (1991), 2000, is a collection of essays by various authors, including, of course, the author of this book. The book is a collection of essays by various authors, including, of course, the author of this book. The book is a collection of essays by various authors, including, of course, the author of this book.

In the previous, perhaps of paper, the book is a collection of essays by various authors, including, of course, the author of this book. The book is a collection of essays by various authors, including, of course, the author of this book. The book is a collection of essays by various authors, including, of course, the author of this book.

There are two things in the scene, about in conversation, one of them in actual fact and one waiting for the pipe to be taken. A pipe piece is being read by the corridor, the most with spectators standing near the struggle. After the pipe has been corrected, when the final piece is being read, the last with an officer in the foreground, and the last with an officer in the foreground, and the last with an officer in the foreground.

One of the very few copies of the book in which the picture appears is possessed by the Marygrove Union of the University Library, Chicago. The book is a collection of essays by various authors, including, of course, the author of this book. The book is a collection of essays by various authors, including, of course, the author of this book.

THE PRINTING OF BOOKS
This is, in fact, the first book to be printed by a printer in the United States. It is a collection of essays by various authors, including, of course, the author of this book. The book is a collection of essays by various authors, including, of course, the author of this book.

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MARYLAND HUMANITIES

Maryland Humanities is a publication of the Maryland Humanities Council, a private, nonprofit, tax-exempt organization, the Maryland affiliate of the National Endowment for the Humanities. For extra copies, write the Council (see back cover for address).

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This issue of *Maryland Humanities* is made possible by a generous grant from the Martin Marietta Corporation.

Maryland Humanities Council Elects R. Cresap Davis Chairman, Welcomes New Officers and Members

At its fall 1986 meeting, the Maryland Humanities Council elected a slate of officers and five new members. Dr. R. Cresap Davis of Smithsburg, Maryland was elected Chairman.

Dr. Davis is Professor Emeritus at Frederick Community College and formerly Visiting Professor of Law at Mount Saint Mary's College in Emmitsburg. He has served on the Council since 1981, as legal Counsel, and as Vice-Chairman during the past year. He holds the B.A. degree from St. John's College in Annapolis, a J.D. degree from the University of Maryland School of Law, and an LL.M. degree from Georgetown University. Dr. Davis practiced law in Annapolis for many years, and is a member of the Panel of Arbitrators of the American Arbitration Association. He serves as an officer and board member of numerous professional and civic organizations.

Other officers elected at that meeting are: Dr. Albert R. C. Westwood, First Vice-Chairman; Dr. Barbara L. Jackson, Second

Vice-Chairman; Dr. Ralph E. Eshelman, Fiscal Agent; and Dr. Catherine R. Gira, Legislative Liaison.

Five new members were appointed to the Council. They are: Dr. Patricia S. Florestano, Dr. John Huston, Dr. Richard Macksey, Mr. Everett Lee Marshburn, and Robert L. Weinberg, Esq.

Ms. Anne Truax Darlington, Director of the International Productions Group at Maryland Public Television, left the Council after serving a full six-year term. Her contribution and valued insight will be missed very much.

The Council is comprised of up to 26 volunteer members including up to six gubernatorial appointees. Drawn from academy and community, and representing all regions of the state, Council members contribute hundreds of uncompensated hours, reading and reviewing applications for funding; attending Council meetings; meeting with potential project directors; attending funded projects; representing the Council at regional and national scholarly conferences; and fundraising. The Council members and their current affiliations are:

Dr. Carl Bode
(Gubernatorial Appointee)
Professor Emeritus
University of Maryland
College Park, Maryland

Dr. Carl Bode Retires as Council Chairman

The Maryland Humanities Council has been fortunate to have the leadership of Dr. Carl Bode for the past two years. Limited by law to a two-year term as Chairman, his tenure was marked by a period of continual growth, and by many exciting and significant Council achievements. Most notably, the Council recently received an unprecedented grant from the state of Maryland; and this year, also for the first time, the prestigious National Endowment for the Humanities Merit Award in recognition of the high quality of humanities programs presented throughout the state of Maryland.

Appointed to the Council by Governor Harry Hughes, Dr. Bode has been a member

since 1981. He had previously served as member and Chairman of the Maryland State Arts Council. A man of international reputation, of scholarly achievement and acclaim, he is well-known to Marylanders as Professor Emeritus of English at the University of Maryland and as the author of numerous books and articles on the state. Especially interested in literary rebels, Dr. Bode has written on Thoreau and Emerson. He is an occasional columnist for the Baltimore *Evening Sun* and leads his list of publications with the standard biography of H. L. Mencken.

Incoming Chairman Dr. R. Cresap Davis said of Carl Bode: "his masterful handling of the office of Chairman amounted to nothing less than inspired leadership." This perfectly echoes the sentiments of the Board. Dr. Bode with wit and candor brought a sense

of calm, reasoned judgment to Council deliberations and encouraged a sense of unity among members. A man of little pretension, Dr. Bode is often heard to say that he subscribes to the rather Victorian concept of judging an individual by his "character," the true measure of a person. We will remember the years he served by his oft-stated message that he hopes the humanities will not only make us think better, but also be better. We have all been enriched by Dr. Bode's years on the Council, and are pleased that he will remain as a member for one more year. Dr. Bode looks forward to a grand future for the Council, stating that "we go forward to a new and exciting period under the guidance and leadership of incoming Chairman, Dr. R. Cresap Davis, a time that we all look forward to."

Dr. Cornelius P. Darcy
(Governatorial Appointee)
Chairman
Department of History
Western Maryland College
Westminster, Maryland

Dr. R. Cresap Davis, Chairman
Attorney
Professor Emeritus
Frederick Community College
Frederick, Maryland

Mrs. Sandy F. Eisenberg
(Governatorial Appointee)
Baltimore, Maryland

Dr. Ralph E. Eshelman, Fiscal Agent
Director
Calvert Marine Museum
Solomons, Maryland

Dr. Patricia S. Florestano
Vice-President for Governmental Relations
University of Maryland
College Park, Maryland

Dr. Catherine R. Gira, Legislative Liaison
Provost
University of Baltimore
Baltimore, Maryland

Jack L. B. Gohn, Esq.
Attorney
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Mrs. Saretha G. Greene
Associate Professor
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Department of Public Libraries
Montgomery County Library
Rockville, Maryland

Mr. Richard J. Holi
Director
Chesapeake Bay Maritime Museum
St. Michaels, Maryland

Dr. John W. Huston
Major General (Retired)
U.S. Air Force
Professor
Department of History
United States Naval Academy
Annapolis, Maryland

Dr. Barbara L. Jackson, Second Vice-Chairman
Professor
School of Education and Urban Studies
Morgan State University
Baltimore, Maryland

Dr. Solomon Lausch
Principal
Baltimore City College High School
Baltimore, Maryland

Dr. Edward T. Lewis
President
St. Mary's College of Maryland
St. Mary's City, Maryland

Dr. Richard Macksey
Professor of Comparative Literature with joint
appointment in the Writing Seminars
The Johns Hopkins University
Baltimore, Maryland

Mr. Everett Lee Marshburn
Executive Producer
Public Affairs Department
Maryland Public Television
Owings Mills, Maryland

Dr. A. Nayland Page
Professor
Department of History
Salisbury State College
Salisbury, Maryland

Mr. Samuel H. Ritterman
Business Executive (retired)
Baltimore, Maryland

Dr. Robert C. Schleiger
President
Chesapeake College
Wye Mills, Maryland

Robert L. Weinberg, Esq.
Attorney
Weinberg and Green
Baltimore, Maryland

Dr. Albert R. C. Westwood, First Vice-Chairman
Corporate Director
Research and Development
Martin Marietta Corporation
Baltimore, Maryland

H. Margaret Zassenhaus, M.D.
(Governatorial Appointee)
Baltimore, Maryland

The Council staff is comprised of Dr. Naomi F. Collins, Executive Director; Elinor C. Sklar, Associate Director; Rebecca L. Aaron, Administrative Officer; Eleanor K. Meyer, Executive Secretary; Doris L. McCloskey, Secretary/Editorial Assistant; Judy Dobbs, Outreach Program Coordinator; Edward Kappel, Accountant; and Charles M. Solomon and Associates, Certified Public Accountants



THE HUMANITIES

Public Conference: Learn About Funding Your Humanities Programs March 26, 1987

We are pleased to announce that once again the Maryland Humanities Council is planning a Funding and Evaluation Conference to take place on March 26, 1987 in Baltimore City at the Lord Baltimore Quality Royale Hotel. You won't want to miss the opportunity to meet with representatives of the National Endowment for the Humanities and the Maryland Humanities Council, learn about Council guidelines and application procedures, attend workshops to evaluate how well we are meeting the needs of the community for public humanities programs,

meet representatives of funding agencies, lunch with successful applicants and other cultural leaders...and much more! Watch your mail for flyers and more information on this exciting day-long conference. Space may be limited, so please call or write the office after January 1 to reserve your place early (address and telephone number on back cover)

SUSPEND, 1985 Timothy Prendergast, a student in the Department of Visual Arts at the University of Maryland Baltimore County, created this computer graphic on the IBM PC XT with Lumina software. Photo courtesy of the Department of Visual Arts, UMBC. Professor David Yager, Chairman



Maryland Humanities Council Receives Merit Award

The Maryland Humanities Council is very pleased and honored to have received from the National Endowment for the Humanities a Merit Award for excellence in overall programming. This commendation is accompanied by an award of an additional \$50,000 to the Council for use in supporting a greater number of high quality public programs in the humanities throughout Maryland.

In making this award to the Maryland Humanities Council it was noted by the National Endowment for the Humanities that "the Council had supported many superb projects . . . which resulted in lasting legacies to the state." To continue and expand upon this tradition of excellence in programming, the Council invites your active participation in this award with your proposals for exciting new humanities programs.

... And Invites Your Proposals

This Merit Award gives the Maryland Humanities Council the special and welcome opportunity to invite applications from all eligible institutions throughout Maryland to seek support for their public programs on diverse and varied topics in the humanities, which include history, philosophy, language, both modern and classical; literature, linguistics, archaeology, jurisprudence, ethics, comparative religion, the history, criticism, and theory of the arts; and those aspects of the social sciences which have humanistic content and employ historical or philosophical approaches.

Special Category: Call for Constitution Programs

In this year of the commemoration of the 200th birthday of the United States



Symposium on the Symposium, at the Chemistry Laboratory of Howard College, founded at the Western College in Frederick in 1861, the new Chemine Wood College in 1912, to honor Maryland's first female, "gentle and kind" at the college. Mrs. Howard was the daughter of the Frederick (single) woman, who had formerly occupied the buildings of the college. These from Maryland time exposures, courtesy of Maryland State Archives (Historic Archives) MHB-1 (1-27-24)8

Constitution, in addition to programs on varied topics, the Council welcomes programs which explore the impact of the U.S. Constitution and our constitutional legacy on all aspects of American culture and life. The purpose of this initiative is to encourage a renewed public interest in and reflection on the origins, principles, and development of constitutional government in the United States. The Council seeks proposals covering the whole range of philosophical, literary, historical, and political origins of the Constitution; on the relation of the Constitution to American political, social, and intellectual life; on constitutional principles and interpretation; on the Constitution and the individual citizen; and other appropriate humanities themes and approaches.

Program Sites and Formats for All Topics in the Humanities

The Council actively seeks proposals from small and large institutions from all parts of the state. Programs may be sponsored by libraries, historical societies, churches and synagogues, civic groups and clubs, senior

citizen centers, community and four-year colleges, universities, museums, schools, and other nonprofit organizations or agencies of state or local government. Formats may include reading and discussion programs, symposia, seminar and lecture series, film, video, or slide programs, interpretive exhibits, workshops, town meetings, public archaeology, living history, local or oral histories—or any other appropriate format, or combination of formats, which allows for an exchange of ideas among scholars and members of the public.

Match Your Funds

In all applications, the Council strongly urges applicants to obtain cash support in addition to those funds sought from the Maryland Humanities Council. Support from corporations, foundations, or individuals, or from agencies of state or local government, are eligible for "matching" funds. The Council can award \$60 for every \$100 raised by a successful applicant.

School Grants

Special minigrants of up to \$500 are available to public, private, or parochial schools to support unique and innovative humanities programs which involve students actively in projects which would not otherwise take place in the school. Grants of up to \$750 are also available to institutions other than schools for programs involving school children.

The staff of the Council will be glad to work with applicants, by telephone or in person, to help with the application process and program plans. For application deadlines, procedures, and information, see page 32.

The Public Interest in Science

by Horace Freeland Judson

The English historian Herbert Butterfield was learned, humane, conservative, Anglican, not trained in the sciences, and acutely skeptical of the idea of human progress. Indeed, he is doubtless best known among the reading public for the phrase *the whig interpretation of history*. This was the title of a book he published in 1931, holding up to elegant and understated scorn the near-universal proclivity to see the past as having existed to bring the world to its present enlightened state, to see the past as a line of causation "bound to converge beautifully upon the present—all demonstrating throughout the ages the workings of an obvious principle of progress."

Some years later, Butterfield turned to the history of the scientific revolution of the seventeenth century. In 1948, he gave a series of lectures at the University of Cambridge, which he then published as a book, *The Origins of Modern Science*. In the introduction, he wrote that the scientific revolution "outshines everything since the rise of Christianity and reduces the Renaissance and Reformation to the rank of mere episodes, mere internal displacements." He went on, "Since it changed the character of men's habitual mental operations even in the conduct of the non-material sciences, while transforming the whole diagram of the physical universe and the very texture of human life itself, it looms so large as the real origin both of the modern world and of the modern mentality that our customary periodisation of European history has become an anachronism and an encumbrance." Butterfield's is the most eloquent statement I know of the vastness of the import of the sciences—in their methods, their detailed conclusions, and their view of the world—for all the rest of human intellect and creation.

It follows that to understand the sciences in method and in considerable detail is an inescapable requirement for all of us. The humanist remembers from Aristotle that the end of man, our unique aim, is *to know*—but the most characteristic as well as the most penetrating and reliable form of knowing we've got is comprised in the sciences. From the start, though, we must

Second View of Practical Chymistry begun in



Designed & Engraved for the Universal Magazine 1748, for J. Hutton

Universal Magazine in December 1717



The Drawing Room in St. Paul's Church-Yard, London.

get clear about two aspects of the sciences—two ways in which their relationships to other parts of human activity are regularly misunderstood. The first of these is the relationship of science to power. The second is the relationship of the sciences to the arts

Knowledge is power, wrote Francis Bacon, even at the origin of modern science. But did he? We all know the phrase and think we know what it promises—and how abundantly it has been fulfilled in the four hundred years since Bacon offered it. Once, a while back, too confidently, I quoted Bacon's phrase, and went on to explain it "Bacon was not a scientist. He wrote as a bureaucrat in retirement. His slogan was actually the first clear statement of the promise by which, ever since, bureaucrats justify to each other and to king or taxpayer the spending of money on science. Knowledge is power, today we would say, less grandly, that science is essential to technology."

Alas, there I committed a blatant piece of whiggery—a crude misreading (and misdating) of what Bacon said. To be sure, Bacon had an inspired vision—his acquaintance Christopher Marlowe might have understood it as a Faustian vision—of the future of science. Yet that line of Bacon's proposed a different covenant. What Bacon originally wrote was, rather, "*Nam et ipsa scientia potestas est*" Which is to say, "In and of itself, knowledge is power." The difference? He was not making, not here anyway, Mephistopheles' vulgar claim that knowledge facilitates power, that dominion over the world can be wrung from knowledge as a practical consequence. Nor was he dividing pure science from applied science: his Renaissance *scientia* was not closely synonymous with today's "science," and anyway he would have thought the division superficial. Bacon was asserting something that these days seems subtle: that knowledge is power in its own right—because knowledge is knowledge.

The distinction is pointed up by the context, universally ignored, in which Bacon wrote that sentence. It does not appear in one of his great treatises on the method and prospects of science. It was not, after all, a Faustian statement. You will find it in an early work, from the outset of his career, his *Meditationes Sacrae*, or *Religious*

This engraving appeared in the December 1717 issue of the Universal Magazine, registered at the Stationers' Hall, London. It is a reproduction of the original in the collection of the Library of Congress.

Meditations, specifically his essay "On Heresies." Bacon here prefigured, if anything, not the hydrogen bomb but the *Aeropagitica*—Milton's defense of freedom of the press in matters of belief and doctrine, with the assertion that not the censorship but this freedom is truth's sword and shield. Knowledge is power because it entails right thinking. That is, to know something—really to know it, not merely know of it—is to think in a particular way and, necessarily, not to think in certain other ways. Still more, such knowledge is not passive, it does not know things "idle and as a looker on" (so Bacon translated his own Latin a few sentences later), but is unitary with right action.

In short, the deepest attraction of the sciences lies not in the resulting technology but in the sciences themselves—that is, in their facts, theories, and above all their ways of knowing the world and showing it to us. Just as Butterfield said, they change our habitual mental operations. Which leads directly to the complex relationship of science to art and the humanities, and of all these to nature.

The humanities as we now think of them were themselves also, of course, an invention of the Renaissance and the period lead-

ing up to it. The split we now see between the humanities and the sciences is in large part an invention of the twentieth century. It would have astonished the educated public of, say, Samuel Pepys' day or John Ruskin's. (Pepys was a founder of the Royal Society, the world's oldest academy of sciences; Ruskin wrote on the sciences.) "The two cultures" was a cliché from the moment C. P. Snow coined the term. Like most clichés it obscures a partial truth, for we might speak more precisely of the one-a-half cultures—the individual scientist finding Beethoven or Motherwell, Thucydides or Stockhausen, Dickens or Braudel or Beckett accessible if his taste runs that way, even while most educated nonscientists approach the sciences with trepidation.

As usual the humanist can profit from a new reading of Aristotle. We think we have come a long way from his robust assertion that art imitates nature. Yet that assertion offers three terms for our consideration, each gravid with meaning—and the first, which we translate "art," was in Aristotle's Greek *techné*. The present-day resonances of that word are evident.

The deeper point, though, is that Greeks of the classical era took for granted a unity that we have broken—a unity among the arts, and a strong, universal relationship of the arts to the sciences. Aristotle knew a variety of arts that imitate nature, the art of the painter or of the poet but also of the dancer, the singer, the flutist, and so on. He

knew other arts that do not, such as those of the saddler or the cobbler or, for that matter, the art of the military commander (the *strategos*: he has given his name to his art) or of the physician. Each was particular, always the *techné* of this or the *techné* of that. Indeed (though the fact has been missed even by some translators), Aristotle and his time had no general word for what we mean by "artist." Further, in an essential sense arts were always practical—and in just this sense we sometimes speak today of the art of scientific research, even of the art of discovery. When we use the phrase "state of the art," we mean the state of the *techné*.

Under all this, though—under the similar standing of arts as varied as, say, the dramatist's, the carpenter's, and the veterinarian's, under the particularity of each art and the practicality of every one—Aristotle placed his definition of the relationship of the arts to the sciences. He did so in a way that differs crucially from our present view. He held that the unifying characteristic of all the arts is that they apply systematic bodies of knowledge by means of special skills to particular cases. Those systematic bodies of knowledge are close to what Bacon later meant by *scientia*: perhaps we must enlarge

This engraving entitled "Englishman with apparatus conducting experiment in electricity on organic bodies" appeared in *Universal Magazine*, April 1753, Vol. 12. Photo courtesy of the collections of the Library of Congress.



THE FIRST LECTURE IN EXPERIMENTAL PHILOSOPHY

Engraving of a lecture in experimental philosophy, from the *Philosophical Transactions*, 1723

somewhat our present sense of "the sciences" to reach the fullness of the idea as it was held from classical times through the Enlightenment. The arts stand in not an antagonistic but complementary relationship to the sciences. The particular case is always the domain of the art, and an art draws, always on science, often on several sciences. Thus, the art of engineering calls upon mathematics, branches of physics, metallurgy, geology, aerodynamics, and other bodies of knowledge—all to build, say, a bridge. Analogously, I once remarked to a plastic surgeon that the wonderful facial reconstruction he had performed on a birth defect in a relation of mine was as great a work of art as the best modern painting on the wall; he was nonplussed, though I meant it as high praise.

To entertain that way of considering the matter, even for an afternoon, is a small but

significant instance of knowledge as power—for, in a quiet way, it will change the character of your mental operations. The relationship has yet another aspect that may appear paradoxical by present habits of thought. The arts—paintings, poems, performances, and so on—we think of as public. The sciences seem in contrast abstruse, specialized, and closed off from the general public. Yet in reality the sciences are far more public than the arts. The sciences are the continuing creation of a community, now vast. They depend for their claim to power and legitimacy upon scrutiny of every datum, of every theoretical assertion—scrutiny by that community. The content of the sciences is a vast set of networks, densely woven and knotted, that place and connect facts, regularities, laws, and theories low-level and high. Every one of these inter sections and knots is always subject to the tug of individual test, in principle. In the community's practice they do get tested—more so, of course, at the edge of the fabric where new work is being done, yet often enough at long-established points. With each individual knot or intersection open to doubt, the fabric acquires its strength, just this public aspect of the sciences is what makes them the most reliable knowledge we have got.

"The engraving probably was first printed by a continental engraver," appeared in the Universal Magazine, January 1723. Photo courtesy of the trustees of the Library of Congress.

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Horace Freeland Judson is Henry R. Luce Professor of Science and Writing in the Writing Seminars at The Johns Hopkins University; a chair to which he was appointed in 1981, and holds a simultaneous appointment as professor in the History of Science department. He is a fellow of the American Association for the Advancement of Science, and has been a fellow of the John Simon Guggenheim Memorial Foundation (1979-80) and of the Center for Advanced Study in the Behavioral Sciences, Stanford (1980-81).

Professor Judson's articles have appeared in *The New Yorker*, *The Sciences*, *The New Republic*, *Harper's*, *The Atlantic*, *The New York Times Book Review*, *The Spectator* (London), *Science* (81), 83, 84, 85; and elsewhere. His books include *The Search for Solutions* (1986), and *The Eighth Day of Creation* (1979). *The Search for Solutions* is also the subject of a set of films broadcast by public television and widely used in schools. Books and articles of his have been translated into German, Japanese, Spanish, Italian, Dutch, and other languages.

Professor Judson is at present completing two books: *Transformations*, a collection of essays and reviews chiefly about the prospects of scientific discovery; and *The Darwin Program*, about the current scientific controversies in evolutionary theory.

Begging the Question About Technology

by Edwin J. Delattre

Ladies and gentlemen, thank you for inviting me to offer these closing remarks today. My comments are entitled "Begging the Question About Technology."

Let me begin by offering a paradigm of a technologist in action, a skilled practitioner in medical technology, and then look with you at what his actions teach us. The technologist I have chosen is Friar Laurence, advisor, confessor, and confidant to Romeo and Juliet.

You will remember Friar Laurence's pensive account to Escalus, Prince of Verona, after both Romeo and Juliet are dead by their own hands. He explains:

*I will be brief, for my short date of breath
Is not so long as it is a tedious tale.
Romeo, there dead, was husband to that Juliet,
And she, there dead, that Romeo's faithful wife,
I married them, and their stolen marriage-day
Was Tybalt's doomsday, whose untimely death
Banish'd the new-made bridegroom from this city;
For whom, and not for Tybalt, Juliet pined.
You, to remove that siege of grief from her,
Betook't and would have married her perforce
To County Paris; then comes she to me,
And, with wild looks bid me devise some mean
To rid her from this second marriage,
Or in my cell there would she kill herself.
Then gave I her,—so tutor'd by my art,
(author's emphasis)—
A sleeping potion, which so took effect
As I intended, for it wrought on her
The form of death: meantime, I writ to Romeo,
That he should thither come as this dire night,
To help to take her from her borrow'd grave,
Being the time the potion's force should cease.
But he which bore my letter, Friar John,
Was stay'd by accident, and yesterday
Return'd my letter back. Then, all alone,
At the prefixed hour of her waking,
Came I to take her from her kindred's vault,
Meaning to keep her closely at my cell,
Till I conveniently could send to Romeo:
But when I came—some minute ere the time
Of her awaking,—here untimely lay
The noble Paris and true Romeo dead.
She wakes, and I entreated her come forth,
And bear this work of heaven with patience;
But then a noise did scare me from the tomb;
And she, too desperate, would not go with me,
But, as it seems, did violence on herself.
All this I know; and to the marriage
Her nurse is privity; and, if taught in this
Miscarried by my fault, let my old life
Be sacrific'd, some hour before his time,
Unto the rigour of severest law.*

Friar Laurence is the consummate technologist; he uses the potion for Juliet perfectly and with the very best intentions. Yet his application of this great skill leads only to death and to grief. Why? What lessons can we learn here?

First, technology, the application of science, is always, just as in this case, rooted in a concern for human well-being. Technology does not change what we can do or what we care about. It changes the pace and efficiency with which we can do it. We could always preserve life or destroy it, and we could always satisfy or thwart desires and hopes; only now, as with Friar Laurence, we have the means to preserve and destroy, satisfy and thwart, more abundantly—and faster than ever before, as well as more rapaciously than ever before. We could always kill, at least retail. Now we can kill wholesale. Only the scale has changed. We could always save ourselves and each other, but only from selected hazards. Now the selection of hazards we can overcome is greater, and so is the number of hazards we can cause. Here, too, only the scale has changed. Questions about our well-being, about the nature of a life well-lived, have not changed at all. The central questions still have to do with character excellence, intellectual virtue, happiness, the nature of wise governance, and the elements of enlightened self-interest. Questions about the means to our well-being have not changed in principle, although the relevant facts and real possibilities change as we become more sophisticated and powerful. It is therefore folly to suppose that we have changed or to suppose that, by technology, our condition has changed elementally.

Second, and these facts given, why does Friar Laurence, trying only to advance what is good by means of the technology of which he is a master, find himself faced with the horror of lives thrown away? There are two essential reasons. The first is that Romeo and Juliet have no patience; they insist on instant gratification of their desires, and Friar Laurence succumbs to the passion of their immaturity. This passion limits their capacity, and his, for careful reflection and deliberation. The second is that this technologist and humanist, this man of action and of scholarship and reflection, never asks himself how the contingency of the world, the limits of human power, will affect the outcome if his letter to Romeo cannot be delivered. He does not ask himself what will happen if his technology successfully deceives not only Paris and Juliet's family, and the friends of Romeo, but also deceives Romeo himself. He does not come to terms with the fact that what we know must be brought into play with due respect for what we cannot know and cannot control.



Now my central point in offering this example is that engagement in the development of technology is by its very nature a human activity. It is not as though we had to relate technology to the human, because questions about means, questions central to technology, are irreducibly human. To suppose otherwise is to beg the question of the place of technological work in the domain of human activity as a whole. And this sort of mistake is likely to lead us away from, rather than toward, an understanding of how best to enable technology to serve human well-being.

This point has been unmistakable and powerful in the traditions of civilized intelligence as far back as the passage of useful arts, including architecture, navigation, medicine, and metallurgy from Athena to Prometheus to mankind, as far back as Achilles's plea to his mother for the finest

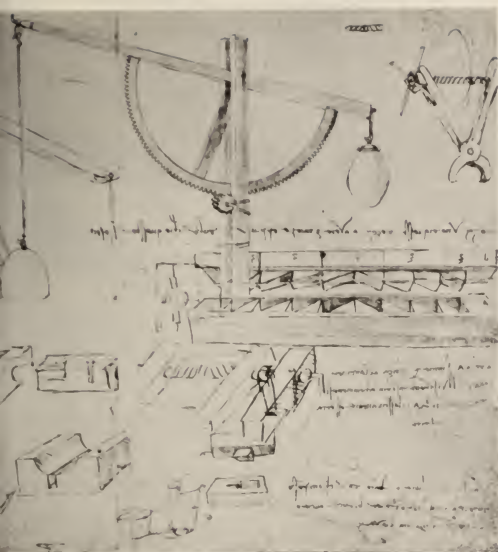


Plate from Leonardo Da Vinci's Codice Atlantico. Part I. Photographed by the Library of Congress

armor, as far back as the passage of the *circus* method of bronze casting from Athena to Daedalus, as far back as the Archimedean screw for water raising, and as close up as the application of contemporary methods of communication, energy production, and warfare. The useful arts, the application of science and pre-science, have always been part of the human enterprise, and they remain so today.

For these reasons, the most important challenge before us is the same as the one which has faced all our predecessors in the human condition: to become able and reliable in addressing questions of what ends are worthy of us, what human well-being consists in, and what means can be brought into service of these ends with the kind of intellectual and moral humility which are most likely to keep the means within our control and limits of judgment. That is, technologists must be recognized by technologists and non-technologists alike as an integral part of the moral order that is human life.

Still, in the modern era, the *now* era, literally, there is a growing and even popular temptation to suppose that technology is somehow value-free, divorced from questions of ends, consists in the study of means with indifference to ends, and is therefore dangerous and fearful, non-human. I suspect that this supposition arises from two facts.

First, almost any tool, any invention, any thing which can be used as a means can be used as a means to good or bad ends. The knife frees the hands of the innocent just as it slashes the throats of murder victims. And so too, with medical prescriptions and drugs, satellites, computers, airplanes, automobiles, and so on. But this is no reason to conclude that our inventions are separable from the human, from the moral order of humanity. It is no reason because the very same thing is true of virtually all human relations and talents, and yet they are undeniably part of the moral order. Friendships

can lead, albeit unintentionally, to unwise exhortation, as in the case of Socrates's friends who urged, nay begged him, to flee prison at the sacrifice of the principles and convictions which made his life meaningful. Or friendship can, as Bacon and Cicero saw, singularly generate the beneficent restraint of "the admonition of a chosen equal." Love can lead to heartache, language to deceit, sports to cheating, politics to fraud, intelligence to crime—as well as to all their opposites. We do not and cannot for this reason separate them from the moral order of human life. Indeed, it is all the more reason to insist that they belong, because we can never order our lives well if we neglect this truth as part of our condition.

And so, at our best, we take into account that these are the facts of life in a world which can never be entirely of our own making or choosing. Not even genetic engineering can change the nature of what is logically possible in this world we all enter. We do not flee from language, or disdain intelligence, despise friendship, or think of them as dissociated from the human, instead, we try to understand them and to infuse them with wisdom, temperance, justice and courage, precisely because they are part of the human condition. Some do despise politics—and yet, we acknowledge politics as inseparable from humanity, whether in the experiments in ordered liberty which civilized intelligence has nurtured, or in the advances in tyranny which human barbarity has managed to fashion so persistently in our experience up to the present day. Technology, like the fine arts, like the liberal and divine arts, is part of us. That means can be misused alters this not one bit, for this fact of misuse and even well-intentioned bad consequences, is itself a part of our condition.

The second reason that some of us are tempted to think of technology as separate from the human, as being value-free in a way that suggests values must be added to technology by the humanities as one might add a scent to a thing which has no odor or aroma of its own, is that as a species, modern and ancient, we have been much more adept at inventing means to the gratification of our desires, whatever they may be, than we have been at making ourselves weavers of the invention of means into a contemplative, reflective and deliberate treatment of questions of ends—or even of asking what ends we ought always to pursue. We have been better at living fragmented lives than at putting together lives of wholeness, in which due regard for ends is basic to estab-

lishment of our priorities about means and due regard for our limits is basic to our decisions. We are better at learning and at teaching our children how to get episodic gratification than we are at engaging them and ourselves in the art of inquiry about our well-being. This is because the former is simpler than the latter and therefore indulges us.

But this is not a problem in, of, or about technology. It is a weakness in human beings, not inevitably, but commonly. Neglect of the quest to understand our well-being and to seek it accordingly would be all right if we were angels to whom the good is transparent, or beasts, for whom instinct, however frail and unreliable, must suffice. But we are not. For us, the personal and social insistence on cultivating intelligence which is not schizophrenic, which does not divorce questions of means from questions of ends, is an imperative. For us it will not do to approach the world much in the manner of the Montagues and the Capulets and little in the manner of Socrates.

I emphasize that building fragmented lives is a common *but not* a necessary weakness, because it is clear that through reflection we can (and many people do) come to see that the useful, fine, liberal, and divine arts are all part of an integrated life of unity, wholeness, and self-governance, and that, therefore, they are all included in the totality of the moral order. Technology is as much a part of this order as science or humanities.

For me, when I reflect, it is useful to remember particular individuals who embody this wholeness. None comes more strikingly to mind than Judah Folkman, surgeon and administrator at Children's Hospital in Boston. Judah has worked diligently for much of his life at overcoming truly grave neurological handicaps and physical deformities in children. He has been in the vanguard of surgical advances and has experienced not only the great joy of scientific and technological discovery and invention, but also the fulfillment of advancing the good by rendering children whole who would, without these advances of science and technology, have been doomed to lives of very limited possibility. The totality of the moral order is brightly visible in him.

While it is true that technological advance can be frightening, Judah Folkman is a reminder that what we ought really to fear is our own lack of reflection about human existence and the conditions of wise judgment in it. To be sure, no amount of reflection about ends and deliberations about means will make us infallible. We will make mistakes—about ends and means—and we will pay for them. This is the fate of our kind, our finite, fallible kind. But this is no reason to flee in terror from the things our minds make real—whether ideas, which are always viewed as the scourge of humanity in some quarters, or bombs, which are viewed as the scourge in others. We control our destiny as much and as well as we possibly can when we live as reflective, deliberate human beings, because

it is then that we come to have intellectual and moral humility and thus, restraint within ourselves.

When we attempt to set technology apart as inhuman or non-human, we miss this point: that what is to be feared is the fact that *we* can be foolish as well as wise, self-indulgent as well as temperate, licentious as well as just, cowardly as well as courageous. What is fearful is not the potential of technology, or of philosophy, or of physics, but the abiding potential in *us* to err, a potential most often realized in unreflective lives.

And so, I close, with the reminder that conferences such as these are means to the very kinds of reflection I have urged; there should be more of them. Conferences, by the way, made possible by the wisdom we have achieved through study in the liberal and fine arts, and by the expertise we have achieved in technology—sheltered as we are by a modern building; seeing, many of us, through sophisticated lenses; arriving here in vehicles powered by pistons machined at low tolerances or by state-of-the-art jet engines. All of them—wisdom, expertise and their products—are parts of the moral order, parts of the totality of the human.

Dr. Edwin J. Delattre, former member of the Maryland Humanities Council, is currently Bradley Distinguished Fellow in Applied Ethics, Ethics and Public Policy Center, Washington, D.C. This address was delivered at the Maryland Humanities Council's 1983 conference "Advanced Technology: The Human Factor," and reprinted from an earlier publication.

*H*arvesting Ice in Cambridge,
Maryland by Leo Peachey
Photo from Maryland Time
Exposures, Courtesy of Maryland
State Archives (Merrick Archive)
MolBK G14-5-28



Wars (1977), with their friendly machines, Robby the Robot and R2-D2, as against the evil side with its dangerous Godzillas set loose by a renegade scientism which, like Dr. Frankenstein, seemed unwilling to let well enough alone. The pattern ran on for decades, on the one hand in films like Fritz Lang's *Metropolis* (1926) with its mad technological genius who enslaves an entire city, and on the other in King Vidor's movie of Ayn Rand's *The Fountainhead* (1949) with its architectural genius whose building towered above the work of mediocrities promoted by the mass media.

Sometimes this tension between technological optimism and pessimism provided the dramatic focus for a single film. William Cameron Menzies' version of H. G. Wells's *Things to Come* (1936), for example, portrays a world ruined by a terrible war between a rude barbarian whose followers rove the countryside in fuelless automobiles drawn by plowhorses, and a benevolent despot of a technologically rich but proto-fascist utopia. The sharpest clashes of this sort arose in movies that threatened the worst of outcomes: the alteration of "life as we know it," often at the hands of a doctor—Jekyll in his lab, Moreau on his island, Frankenstein nursing his monster—who has "gone too far." The result was not technological progress but its opposite: the genie let slip from his bottle, the sorcerer's apprentice no longer in control, and a world at the mercy of *The Fly*, *The Thing*, *The Alien*.

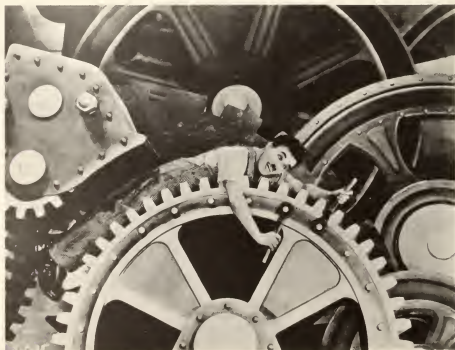
Even the Western, which might seem to be about a culture without a technology, lectures us on the dilemmas presented by new forms of hardware. In the epic—*The Iron Horse* (1924), *Union Pacific* (1939), *Western Union* (1941)—technology seems beneficent. But in tales of personal encounters with the coming of eastern ways the individual seems daunted and thwarted by the experience. In *Butch Cassidy and the Sundance Kid* (1969), for instance, life is almost an idyll in Eden until the heroes' deaths at the hands of a modern army that moves on wheels and uses automatic weapons, a scene echoed in *The Wild Bunch* (1969) and again in *Loneley are the Brave* (1962) which opens on Kirk Douglas and his horse at peace with a world that is violated when a jet plane crackles across the western sky, and ends with Douglas a fugitive harried not by a posse but by helicopters and a Jeep.

Of course in many movies the enemy was not so much the hardware as ourselves or our lack of collective will to manage the consequences of technology. In such futurist movies as *Outland* (1981), *Blade Runner* (1982), and *Brazil* (1985) we glimpse a world that has become no more than an industrial slum beset either by brutish governments or by criminals who wander at will through its dank and steaming streets and corridors. And closer to our own time, *The Towering Inferno* (1974), the *Airport* movies of the 1970s, and their epigones seem to shout that if we are not careful we may not even survive our next elevator ride or the shuttle to Newark.

If moviemakers seem a little shrill in their warnings we must remember that popular culture has always been conservative; after all the main point of *Hansel and Gretel* was to scare children into obedience and cautiousness. So the modern sensibility that embraces IBM's user-friendly computers also warns us of the darker side of modernism, as in *2001 A Space Odyssey* (1958), a cautionary tale which introduces us to Hal, the computer who acquires a will of his own that challenges the purposes of the humans who build him and who are alone in space with him.

Dr. Thomas Cripps is the author of *Slow Fade to Black: The Negro in American Film, 1900-1942* (1977) and *Black Film as Genre* (1978). His articles have appeared in *American Quarterly*, *New Letters*, *American Film*, *Journal of Popular Culture*, and *Journal of Negro History*, among others. The film, *Black Shadows on a Silver Screen* (1976), which he wrote, won medals at several international film festivals. He is the recipient of many honors and awards, including a Rockefeller Foundation Fellowship, a National Humanities Center Fellowship, a Woodrow Wilson International Center for Scholars Fellowship, a John Simon Guggenheim Memorial Foundation Fellowship, the George P. Hammond and Charles Thomson Prizes for essays in film history. Next summer he will be Scholar in Residence at the Rockefeller Study Center in Bellagio, Italy.

In Modern Times Charlie Chaplin learns to cope with the machine age. Photo courtesy of the Museum of Modern Art Film Stills Archive, 81 W. 53rd Street, New York City





In the early 19th century, before the railroad revolution, canals provided the cheapest means of commercial shipping of goods. Although many in Maryland could not see how or even the Chesapeake and Delaware Canal would be an important part of the Atlantic Western and Empire program, the impact of transportation systems on Maryland's development was explained to the citizens of the state by the Maryland Historical Society in 1900. The Society's first exhibit, "The Chesapeake and Delaware Canal," was held in 1900.

Science, Technology, and the Humanities... Five Successful Public Programs

Five Council-funded programs, from science and technology forums and discussions to their project directors in that series of short articles.

SAMPLING MARYLAND'S FRUITS OF LABOR

by Marie-Denise Harper
Public Affairs Coordinator
Baltimore Museum of Industry

The bottle cap, the tin can, the pressure cooker—all were invented by Marylanders and all are inventions that most of us take for granted. But these small items and their originators are important bits and pieces that fit into the framework of the history of one of Maryland's most significant, yet little known industries—the food processing industry.

The Baltimore Museum of Industry's permanent exhibit "Fruits of Labor: The History of Food Processing in Maryland" explores the one-and-one-half-century-old industry. Canning, brewing, and baking, fish, poultry and meat-packing are just a few of the industries that have long been central to the economy of the state, and which still remain important segments of Maryland's economic and social structure. The exhibit shows how the food processing industries intertwined Maryland's cities and rural areas, and how they affected the industrial growth of the city of Baltimore.

Through interpretive text, historic photographs, museum artifacts, and re-created work settings, "Fruits of Labor" examines not only the economic aspects and technological developments of these dynamic industries, but also addresses major humanistic concerns—how workers felt about the work they performed, their social interactions within the workplace, as well as the methods they used to survive (or not survive) technological changes instituted within each particular industry.

The goal of the Baltimore Museum of Industry is to preserve and interpret Baltimore's proud industrial heritage. "Fruits of Labor" is an important part of that heritage.

ANTHROPOLOGY IN THE TWENTIETH CENTURY

by Dr. Sidney W. Mintz
William L. Strauss Jr. Professor
Department of Anthropology
The Johns Hopkins University

The lecture series "Anthropology in the Twentieth Century" was designed to celebrate the tenth anniversary of the Department of Anthropology at Johns Hopkins, and to bring to a wide public audience the ideas and work of seven eminent scholars. Anthropology has always occupied a somewhat curious place in the firmament of scholarship, for it lies on the border between the social and so-called hard sciences. Its methods are to a large extent the careful observational and descriptive and classifying methods of natural history; but its subjects of study are other human beings, not plants or animals. Because Johns Hopkins University is strongly oriented toward the exact and physical sciences, it seemed appropriate for Anthropology to bring to its campus scholars whose work could suggest how the "two cultures" are not quite so separate and unbridgeable as some thinkers have assumed.

For example, when Dr. Françoise Heritier-Auge, director of the Laboratoire d'Anthropologie Sociale and Professor at the Collège de France, talked on the anthropology of the human body, her lecture demonstrated eloquently how anthropology was at once both "scientific" and "humanistic." Her subject was the cross-cultural study of theories of male sexuality, and she revealed an extraordinary parallelism in folk theory about male generativity in societies as different from each other as ancient dynastic Egypt and parts of modern West Africa. These folk theories are not scientific—that is, they are not supported by Western scientific research. But the study of these theories was conducted by Professor Heritier-Auge in a highly scientific manner, and her findings are important contributions to a scientific knowledge of human cultural variety, and the workings of the human mind.

Each of the seven lecturers brought his or her knowledge about human culture and history to us in a dazzling display of diver-

sity of interest and finding. From the evolution of modern man and theories about it, to the role of the feathered war bonnet in defining what is "Indian"—these lectures provided an extraordinary stimulus to both professionals and lay persons.

MOVING MARYLAND

by Richard J. Holt
Director
Chesapeake Bay Maritime Museum

"Moving Maryland," a traveling exhibition, learning poster, and lecture series developed by the Chesapeake Bay Maritime Museum, was designed to show the significant impact transportation systems had on the social, economic, and political development of the state. The 20-panel exhibit of maps, photographs, news clippings, and interpretive text, covering travel by water, rail, road and air, has been displayed at ten sites in Maryland.

Maryland's many geographic challenges initiated the development of several innovations in travel, including the first federally-funded road. In the early 1800s the desire to open a trade route to the west sparked the construction of The National Road across the Allegheny Mountains. The first federally-funded interstate route, it was the subject of much controversy over whether the federal government should be involved in such a project. There was also rivalry between Baltimore and Philadelphia concerning where the road should begin. The National Road was finally built, beginning in Cumberland, but Maryland had to pay for the section between Cumberland and Baltimore. Maryland is also the home of the first public railroad and the first balloon ascent, and was the site of the flying school for the Army's first aviators taught by Orville and Wilbur Wright at College Park.

Split in half by the Chesapeake Bay, Maryland was greatly affected by water travel. The city of Baltimore owes its existence to the depth of its port and its access to the west. From the mid-19th to the early 20th century, steamboat travel was vital for moving both goods and people in the Chesapeake Bay area. A canal begun in 1828, intended to link the Chesapeake Bay and Ohio River but which reached only as far as Cumberland, served until the 20th century as a major route for carrying Cumberland coal. The C&D canal which links the Delaware and Chesapeake Bays was completed in 1829 and is still an important part of the Inland Waterway and a major shipping channel.

On land, water, or in the air, as each mode of transportation linked established settlements in new ways and across new routes, jobs were created to service the new technology and towns sprang up to serve travelers and businesses along the routes. As Marylanders developed innovative new solutions for getting from one place to another, the rest of the country adopted the new technology. The process of moving Maryland became a force that shaped our nation.

MEDICINE IN THE MIRROR OF THE STAGE

by George B. Udvarhelyi, M.D.
Professor Emeritus, Neurosurgery
Chairman, Cultural Affairs Committee
The Johns Hopkins Medical Institutions

"Medicine in the Mirror of the Stage" was the sixth in a series of annual symposia sponsored by the Committee on Cultural and Social Affairs of The Johns Hopkins Medical Institutions. The aim of these symposia has been to stimulate and renew the traditional dialogue between medicine and the humanistic disciplines. Each year a major area of the humanities has been selected to serve as the focus for a discussion of basic humanistic concerns within a medical context. (1978: Music and Medicine; 1980: Literature and Medicine; 1981: The Visual Arts and Medicine; 1982: The Origins of Human Culture; 1983: Philosophy: Mind and Brain)

Last year's topic explored the ways in which the theatre and medicine share certain common origins and address a number of common concerns. A modern comprehensive medical center like Johns Hopkins is in many ways a great stage and microcosm of contemporary society. Paradoxically, what this complex human theatre is always in danger of forgetting is the cumulative, humane insights of civilization itself. In this extraordinary international theatre, the concerns of the humanities are apt to be the largest lacunae in the intellectual environment. Perennial issues of life and death, of reading signs, of determining responsibility, roles, and meaning are too often occluded in the pursuit of vital but compartmentalized goals.

The theatre, too, is a mosaic of crafts and skills, of diverse concerns and perspectives, from the author through the producer,



Practical lessons in medicine, engineering, and the arts. The exhibit is a testament to the impact of public works technology on the lives of the community of the American People. The exhibit is a testament to the lives of the people of the American People. The exhibit is a testament to the lives of the people of the American People. The exhibit is a testament to the lives of the people of the American People.

director, and player who realize the text to the critic and scholar who interpret it. Drama is also a mirror of life and death, a repository of insights into human suffering, of civic catharsis and comic release. It has been a mirror for individual as well as social pathologies, a means of defining health as well as disease. Historically, the physician has been represented on the stage in many guises, but more importantly, the deepest concerns of the physician and the values that inform the profession have across the centuries been articulated in dramatic form.

The participants in last year's symposium were distinguished practitioners of the crafts as well as the art of the theatre.

John Houseman was the moderator. With his elegant wit he was able to produce an excellent show, generating lively discussions between the panelists and the audience. As co-founder of the Mercury Theatre, as director of *Lessie Howard* ("Hamlet"), *Ingrid Bergman* ("Anna Christie"), *Mary Martin* ("Take a Song"), as scriptwriter with *Orson Welles* of "Citizen Kane," as film producer of 18 feature films, as a TV and film actor ("The Paper Chase"), and as a remarkable autobiographer—the symposium could not have been in better hands.

Robertson Davies gave a masterly account of the doctor in "The Mirror of Nature" with delightful recall of his life as an actor, playwright and scholar.

Geraldine Fitzgerald talked about her role as a drug addict in "A Long Day's Journey into Night."

Marsha Norman represented the playwright. Her dynamic and mercurial personality delighted the audience when she discussed "Playwrights make housecalls," demonstrating a deep understanding of human suffering, as we knew it from her excellent play, "night, Mother."

Frank Rich from the *New York Times* and *Edwin Wilson* from the *Wall Street Journal* discussed succinctly the role the critic plays in the fascinating mosaic of theatre personalities.

The symposium ended with a masterful dissection of the basic question "Can a Doctor be a Humanist?" by *Robertson Davies*, as the Gilman Lecturer.

The Turner Auditorium was packed to its capacity of 780 people, and closed circuit television was installed in many other rooms to accommodate the overflow of interested people.

CONCEPTS OF THE LIVABLE CITY

by Nancy A. Fenton
Curator
Baltimore Public Works Museum

The Baltimore Public Works Museum, the only museum of its kind in the country, seeks to promote an understanding of public works history in terms of its effects upon the lives of people. In practical application, this means interpreting the technological aspects of public works history into such measurable, personal benefits as a healthy supply of drinking water, enforcement of sanitary controls, and improved housing standards.

The exhibition "The Livable City: Dr. Abel Wolman and the Continuing Work of the Engineer" embodied this people-oriented philosophy by investigating the relationship between the historical achievements of the engineering and health professions and the development of America's cities. Through a profile of the long career of Dr. Abel Wolman and by tracing such technological developments as purified water and indoor plumbing, the exhibit established a direct connection between the work of the public health professional and the quality of our lives.

Supplies from the Pool of Time. . .

The Consumers Union's *Stacks* (for 2000 to 2000) lists consumer products appear in the American marketplace each year. With this rapid rate of growth, it is not surprising that consumers are getting products easily into their homes, and, rest assured, target the ways in which these products change their lives. Some of the products of the last 50 years that have had a significant impact on our homes include television sets, videocassette recorders, air conditioners, automatic washer/dryers, dishwashers, refrigerators, freezers, transpicoasters, latex paint, disposable diapers, automatic hot frozen foods, and plastic wrap, containers, and bags. But how often do we stop and think what an important scientific breakthrough this point was?

Even less celebrated are the basic supplies that appear in every home and office. To remedy the "taken for granted" plight of the rubber band and the paper clip, writer Mike Flanagan looked into a modern desk to discover "a myriad of inventions" which chart the "history of civilization's attempt to get the job done." ("Supplies from the Pool of Time," is reprinted by permission of Words by Wire from *The Washington Post*, April 21, 1986.)

Planetary Pencil Pointer



Needed in every Home and School.

Never breaks the point. Preserves the softest lead. Saves its cost in the saving of lead. Cleanest, convenient, useful.

Made only by **A. B. DICK COMPANY,**
153-154 Lake Street, CHICAGO.
47 Nassau Street, NEW YORK.
[c1999]

Not a Toy, But a Machine.

Circular Free.

by Mike Flanagan

THE PENCIL. Konrad von Gesner of Germany first spoke of graphite pencils in a treatise on fossils in 1565, but they were certainly not in vogue. They received their first applications during the reign of Louis XIII of France after graphite was discovered in England near the Scottish border. It was not until 1792 that Jacques-Nicolas Conte got the idea to wrap graphite in clay in a cedar surrounding, thus becoming the papa of the modern pencil.

THE ERASER. Magalhães, an 18th century Portuguese physicist, was the first to use rubber to rub away his incorrect calculations. By 1778, the word "eraser" was included in the encyclopedias.

THE PENCIL WITH ERASER. Hyman L. Lipman's immortal 1858 contribution installed him permanently in the Trivia Hall of Fame. The Philadelphian had a simple idea really: Cut a groove in the top of a pencil and glue a small eraser on it. A tradition was born. Lipman sold his patent for \$100,000.

THE BALLPOINT PEN. American John Loud patented a pen that contained a small rotating ball for ink distribution in 1888, but his model dripped and blipped all over the paper. Hungarian chemist George Biro and his proofreading brother Ladislao invented a ballpoint in 1919, but a lack of funds kept them from marketing the pen properly. Their 1938 patent was acquired in 1943 by Britishers Henry Martin and Frederick Miles who sold their rolling writers to the Royal Air Force with the pitch that their pens would not leak at high altitudes.

On October 29, 1945, the first American ballpoints went on sale at Gimbel's in New York at \$12.50 each and quickly sold out. In 1949, Austrian inventor Franz Seech developed a concentrated ink that dried on contact, and the rest is inkpen history. Ballpoint sales beat out fountain pen sales for the first time that year and never looked back.

THE PAPER CLIP. In 1900, Norway's Johann Waaler gave a stiff piece of wire a new twist. The result was an ingenious device for holding papers together without putting holes in them. He patented his clip in Germany, and they have been getting stuck in vacuum cleaners ever since.



RUBBER BANDS. South American Indians made many products with the milk juice of the rubber tree, including bouncy bottles. In 1820, Londoner Thomas Hancock sliced one of these bottles into little strips, thinking they could be used in garters and waistbands. In March 1845, fellow countryman Stephen Perry patented the "elastic fastener." The public soon found these clever bands to be perfect for binding together documents, newspapers, and cancelled checks. Students have found them to be an excellent way of transporting paper wads from one side of the classroom to the other.



THE TYPEWRITER. Purists cite the birth of the typewriter as January 7, 1714, when Henry Mill received a patent from England's Queen Anne for what he called, "An Artificial Machine or Method for the Impressing or transcribing of Letters, Singly or Progressively one after another, as in Writing whereby all Writing whatsoever may be Engrossed in Paper or Parchment so Neat and Exact as not to be distinguished from Print." Given Mill's concise talent for description, it is no wonder that the prototype never passed beyond the blueprint stage.

In 1808, Italy's Pellegrini Turri constructed a typing machine for the blind Countess Caroline Frantoni. Xavier Progin devised a smaller machine for the blind in Marseilles in 1833. Four years earlier, William Austin Burt of Massachusetts built the first American typewriter, the Typographer.

Burt and the other 50 typewriter inventors must take a back seat, however, to Christopher Latham Sholes, a collector of customs in Milwaukee. Sholes had been a postmaster and newspaper editor, so he knew something about printing when he started tinkering on what would become the world's first commercially practical typewriter. One of Sholes' favorite pastimes was hanging around with his cronies at the machine shop of C. F. Kleinschreiber. While working with S. W. Soule and Carlos Glidden on a device that would automatically number the pages of a book, Sholes stumbled across the "literary piano." The first model even had a piano keyboard.

A 1907 advertisement for
 S.J. Patterson Coal Co. is
 a typical example of the
 kind of thing that was
 common in the early years
 of the history of the company.



Sholes worked out the kinks in the system and patented his machine in 1868. By then it had letters on the keys, arranged the way typewriter keyboards are today starting with QWERTYUIOP on the top row, ASDFGHJKL on the second row, and ZXCVBNM on the bottom. His idea was to separate the letters that combine frequently in English.

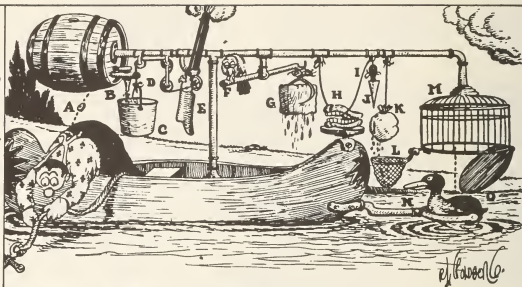
In 1873, Sholes signed with gun manufacturers E. Remington and Sons of Ilion, N.Y., to mass market the Type-Writer. These first "Remingtons" were not instant hits. Mark Twain became the first author to lust after a word processor during Christmas of 1874 when he observed a young woman demonstrating the machine in a store window, typing 50 words per minute. Twain could only muster 19 WPM on the "curiosity breeding little joker," but his *Life on the Mississippi* became the first manuscript in history to be submitted to the publisher in type.

Sholes sold all rights to the Remingtons for \$12,000. By 1881, the typewriter was still a curiosity, selling a meager 1,200 units annually. Innovations by other companies saved the machine from oblivion, eliminating upper and lower case keys and giving operators a chance to see the paper as it was typed on.

In 1889, the first portable model was conceived by Pennsylvania's George Blickensderfer. Dr. Thaddeus Cahill of Iowa built 40 electric typewriters in 1901, but had a hard time selling them at \$3,925. The first commercially successful electric typewriter was marketed by IBM in 1933. The "Electromatic" was the result of 11 years of trial and error by R. G. Thomson.

THE POCKET CALCULATOR. Blaise Pascal invented the first numerical calculating machine in 1642. It could add and subtract, but couldn't have fit into an elephant's pocket. The more popular version we know and love was born in 1972. Thanks to tiny integrated circuit chips, the modern pocket calculator was invented by J. S. Kilby, J. D. Merryman and J. H. Van Tassel of Texas Instruments. It could add, subtract, multiply, divide and take up less room than a transistor radio. The original model occupies a small shelf in the Smithsonian.

PROFESSOR BUTTS TRIES TO FIX A LEAK IN THE BOILER AND WHEN HE IS RESCUED FROM DROWNING HE COUGHS UP AN IDEA FOR AN OUTBOARD MOTOR THAT REQUIRES NO FUEL. AS YOU REACH FOR ANCHOR, BUTTON (A) SNAPS LOOSE AND HITS SPIGOT (B) CAUSING BEER TO RUN INTO PAUL (C). WEIGHT PULLS CORD (D) FIRING SHOT GUN (E). REPORT FRIGHTENS SEA GULL (F) WHICH FLIES AWAY AND CAUSES ICE (G) TO LOWER IN FRONT OF FALSE TEETH (H). AS TEETH CHATTER FROM COLD THEY BITE CORD (I) IN HALF ALLOWING POINTED TOOL (J) TO DROP AND RIP BAG OF CORN (K). CORN FALLS INTO NET (L). WEIGHT CAUSES IT TO SNAP LATCH OPENING FLOORS OF CAGE (M) AND DROPPING DUCK INTO SHAFTS (N). AS DUCK (O) TRIES TO REACH CORN IT SWIMS AND CAUSES CAGE TO MOVE AHEAD. IF THE FALSE TEETH KEEP ON CHATTERING YOU CAN LET THEM CHEW YOUR GUM TO GIVE YOUR OWN JAWS A REST.



Rube Goldberg found inspiration for his inventions from his days as a reluctant student of mining engineering at the University of California. Students in technical schools constructed test models from the Rube Goldberg blueprints, and found many actually workable even if tedious. "Rube Goldberg vs. The Machine Age, Hastings House Publishers, New York, N.Y. 1968. Reprinted with permission of King Features Syndicate, Inc. Copyright 1968, King Features Syndicate, Inc.

Readings on Technology and Human Behavior

Though the average consumer's attitude may be one of acquiescence, many critiques have been written on the impact of consumer-oriented technology on human behavior. Dr. Michael Berger, who teaches courses entitled "Technology and the American Dream" and "Technology and Human Behavior" at St. Mary's College of Maryland, was asked to develop a list of suggestions for further reading on the social and behavioral impacts of technology. Dr. Berger, Head of the Division of Human Development at St. Mary's College, is the author of *The Devil Wagon in God's Country: The Automobile and Social Change in Rural America, 1893-1929* (Archon Books, 1979) which won the 1980 Thomas McKean Award.

by Michael L. Berger

Comstock, George A. et al. *Television and Human Behavior*. New York: Columbia University Press, 1978. This study evaluates how television has influenced both individual and societal behavior. Topics range from a content analysis of the five million hours of programming presented annually on American TV to its impact on specific audiences, such as children, women, and minorities.

Cowan, Ruth Schwartz. *More Work for Mother: The Ironies of Household Technology from the Open Hearth to the Microwave*. New York: Basic Books, 1983.

Cowan was one of the first to observe that technology has tended to increase, not decrease, the amount of household work by raising expectations regarding what can be done in the home. She asserts that, at the same time, technology has contributed to a sharper division of labor between the sexes in regard to household tasks.

Feibleman, James K. *Understanding Human Nature: A Popular Guide to the Effects of Technology on Man and His Behavior*. New York: Horizon Press, 1977.

Human nature is seen by Feibleman as ever changing, a response to the increasingly complex technology we have introduced into society. He argues that our "tools" have led to the creation of an artificial (as opposed to natural) environment, to which we must adapt even though it has become more and more difficult to do so.

McLuhan, Marshall. *Understanding Media: The Extensions of Man*. New York: McGraw-Hill, 1964.

The book that became a cult classic of the 1960s still offers (behind its jargon) a valid explanation of how and why communications technology influences our behavior. McLuhan argues that the fundamental nature of the medium, not its superficial content, creates the "message" that is received.

Pacey, Arnold. *The Culture of Technology*. Cambridge, Mass.: MIT Press, 1983.

Drawing upon a set of international examples, including the characteristically American snowmobile, Pacey builds a case against the idea that technology can be "value-free." Instead, he argues that the development and application of technology is significantly affected by the social and political considerations.

Schumacher, E. F. *Small Is Beautiful: Economics as If People Mattered*. New York: Harper & Row, 1973.

A revolutionary book, in which the author introduced the concept of "appropriate" technology, wherein the needs of the individual and of society, not those of big business, determine what specific technology should be introduced. Schumacher's goal is to humanize the technological process.

Sommer, Robert. *Personal Space: The Behavioral Basis of Design*. Englewood Cliffs, N.J.: Prentice-Hall, 1969.

Sommer sees the built environment as having a strong influence on the interpersonal behavior and attitudes of people within it. He claims that truly functional buildings will result only when human space requirements are considered in architectural designs.

Turkle, Sherry. *The Second Self: Computers and the Human Spirit*. New York: Simon and Schuster, 1984.

MIT Professor Turkle argues that the mass application of computers in our society is altering our thinking processes and the way we interact with others. She further maintains that the intrusion and acceptance of computers into every aspect of our lives even questions the value of our humanity.

Continuing and Recently-Funded Programs

Those projects marked with a ■ are permanent programs; those marked with a ● are scheduled to take place between January 1 and April 30, 1987. For further information on continuing programs, please call the telephone number listed with each entry.

- **#06-E: #55-E Neighborhood: A State of Mind**
The Johns Hopkins University Press
Baltimore (301) 538-7852

This collection of more than 100 photographs and interviews with East Baltimore residents grew out of an oral history photo documentary project. Sponsored by the East Baltimore Documentary Photograph Project of the Maryland Institute College of Art, *Neighborhood: A State of Mind* chronicles the special character and survival of East Baltimore family life and tradition. The publication was selected as an example of outstanding book design for the Association of American University Presses' 1983 Book Show and for Graphics Design USA Show 1983.

- **#44-E: Rowhouse: A Baltimore Style of Living**
Peale Museum, Baltimore
(301) 980-5525

This permanent exhibition of photographs, artifacts, installations, and interpretive panels examines the city's social history through the development and growth of the rowhouse—Baltimore's basic style of housing. Installations include an 1840 Victorian parlor, an 1875 Altes House kitchen, an 1890 bedroom, and a 1917 dining room.

- **#46-E: War on the Patuxent: 1814**
Calvert Marine Museum, Solomons
(301) 528-5179

Based on underwater archaeological discoveries, this continuing exhibition at the Calvert Marine Museum examines the largest naval engagement in Maryland's waters, the historic confrontation between the Chesapeake flotilla and the British Navy at the Battle of St. Leonard's Creek in the War of 1812. The disastrous outcome of this battle resulted in the eventual burning of Washington, D.C. A videotape entitled "Turtle Shell and Toothpick" accompanies the exhibit and documents the excavation of the flotilla wreck and the project undertaken to preserve the recovered items.

- **#56-E: Seasons of Abundance, Seasons of Want: Making a Living from the Waters of the Patuxent**
Calvert Marine Museum, Solomons
(301) 528-5179

Housed in the restored 16th-century Oysterhouse, this exhibit of artifacts, vintage photographs, and interpretive text documents the lives of those whose existence was determined by the Patuxent River's cycles of bounty and scarcity. The exhibition won a Certificate of Commendation from the American Association for State and Local History in 1985.

- **#57-E: 751-E Maryland Time Exposures: 1840-1940**
The Johns Hopkins University Press, Baltimore (301) 538-7852

A statewide search which culminated in a traveling exhibition led to the production of this handsome volume containing 500 vintage photographs and accompanying text. Organized around geographic regions, the book covers such themes as family life, recreation, industry, and patriotism.

- **#60-E: 350 Years of Art and Architecture in Maryland**

Art Galleries and the School of Architecture, University of Maryland, College Park (301) 454-2785
Maryland's rich heritage of art and architecture from 1634, displayed in an exhibition at the University of Maryland, is permanently documented in this attractive publication. The works of some of Maryland's major designers, artists, and architects are included.

- **#710-F: Before the Beginning**
Maryland Commission on Indian Affairs, Department of Economic and Community Development, Annapolis
(301) 743-5384

This permanent exhibit at the Chancellor's Point Natural History Museum in St. Mary's City depicts pre-17th-century Chesapeake Indian life and includes an authentic reconstructed Native American longhouse with surrounding agricultural fields and garden plots.

- **#718-F: Ciesatupnon Prehistoric Village Site Display: Western Maryland 350 Years Ago**
Allegheny Community College, Cumberland (301) 724-7700

This permanent exhibition of artifacts from a prehistoric village (occupied about 7000 B.C.) until abandonment 350 years ago, with artifacts and a restored Maryland Native American inhabitation and the late prehistoric and Indian settlements in the Upper Potomac Valley.

- **#729-F: Museum of Baltimore Legal History**
Library Company of the Baltimore Bar
(301) 496-5064

The Orphans Court in the Historic Baltimore City Courthouse is the home of this unique exhibit which includes photographs, plates, original documents and other memorabilia tracing the history and practice of law in Baltimore over the last centuries.

- **#733-F: African Village: Liberian Kpelle Historical and Cultural Heritage**
Baltimore Zoo (301) 496-7702

A Liberian village at the Baltimore Zoo modeled after the buildings of the Kpelle Tribe contains three structures and includes over 100 artifacts donated by the city of Gbarnga, Liberia. Seven graphic panels use photographs, drawings, and text to illuminate Kpelle culture.

- **#801-G: From Torchlights to Television: 200 Years of Maryland Political Campaigns**

Museum and Library of Maryland Historical Society, Baltimore (301) 685-3750
An exhibition which focuses on Maryland's colorful political past, its evolving political culture, and changing political lifestyles, as seen through campaign memorabilia will be on view at the Maryland Historical Society from September 21, 1986-January 31, 1987. The exhibit will tour the state during 1987.

- **#802-G: Fruits of Labor: The History of Food Processing in Maryland**
Baltimore Museum of Industry (301) 727-4808

This exhibition at the Baltimore Museum of Industry illuminates one of Maryland's most historically significant industries—food processing. Tracing the history of the industry from flour, milling and brewing to canning and meat packing, the exhibit recreates historic workplaces through vintage photographs, large photo murals, artifacts, and demonstrations of machinery and work processes.

• **#819-G An Evening with the Constitution: Discussions in Commemoration of the 200th Anniversary of the U.S. Constitution**
Maryland State Archives, Office for the Bicentennial of the U.S. Constitution, Annapolis, (301) 269-3914

Nine public evenings in community colleges throughout the state feature presentations and discussions of various issues relating to the U.S. Constitution. Programs take place from 7:30-9:00 p.m. at Anne Arundel Community College Science Lecture Hall (January 14), Montgomery College Performing Arts Center (March 3), the University of Maryland School of Law Moot Courtroom (March 13), and Allegany Community College Auditorium (April 13).

• **#829-G Freedom's Doors: Immigrant Ports of Entry to the United States**
The Balch Institute of Ethnic Studies, Philadelphia, PA, (215) 482-9005
One in a series of seven half-hour radio programs on immigration history, this Council-funded project highlights Baltimore's role as one of the major 19th-century ports of entry. For many years Baltimore ranked second only to New York in the number of immigrants it received. Baltimore's immigration history and its diverse ethnic groups are covered in the program to be aired on the National Public Radio network in March and April of 1987.

• **#837-G America's First Black Man of Science: Public Interpretation of the Benjamin Banneker Archaeology Site**
The Maryland Historical Trust, Annapolis, (301) 269-2438
Archaeology provides an important insight into the life of Benjamin Banneker and other free blacks of 18th-century America in this program at Oella, Maryland, near Ellicott City. On-site tours, interpretive signs, displays, brochures, slides, lectures, and workshops involve the public's active participation in this site so important to black history and culture.

• **#838-G H.L. Mencken and Black America**
Baltimore City Life Museums, (301) 396-7997

An exhibition of letters, photographs, paintings, newspaper columns, and editorials, explores a little-known aspect of Mencken's career—his relation to black America and his positive influence on the Harlem Renaissance. February 4–March 14, 1987.

Recently-Funded Programs (funded between July 1 and October 31, 1986)

REGRANTS

• **#847-G Judging Through the Looking Glass of Literature, Part I and II**
Judicial Institute of Maryland, Annapolis, (301) 269-2353

Part I of this program is a repeat of the highly successful March, 1986 Institute in which judges studied *Billy Budd* and *King Lear*, relating the themes of these literary works to the problems that judges face in exercising their duties. Part II is offered as a "graduate" program to those judges who participated in Part I. Works to be studied are *Michael Kohlhaas* by Van Kleist, *Antigone*, and "Shooting an Elephant" by Orwell.

• **#848-G Cumberland, Birth and Growth of a Victorian City**
City of Cumberland, (301) 722-2000
A 14-panel photo exhibit with accompanying booklet investigates the history of Cumberland from its beginnings as a village surrounding the decaying Fort Cumberland to a transportation center and nationally important industrial city. Opens January 20, 1987 at Allegany Community College and travels to the Western Maryland Railroad Station in June, and the Cumberland County Club Mall in July.

• **#849-H The Heritage of the Keyboard and Perspectives on Early Music**
University Community Concerts, College Park, (301) 454-6534
In conjunction with eight concerts, pre-concert seminars feature eminent scholars, music critics, and performers in a discussion of music history, theory, and criticism. The programs, to be held on January 18, February 22, March 15, and March 27, will be recorded for broadcast on WETA-FM. This program is also supported by a grant from the National Endowment for the Humanities.

• **#851-G The Public Interest in Science**
The Johns Hopkins University, Writing Seminars, Baltimore, (301) 338-7714
Five evening lectures examine and clarify the dominant importance of the sciences, their history, and their consequences—from the technological to the ethical—in the intellectual and public life of our day. The programs will be held at the Homewood campus of The Johns Hopkins University and include the topics "Genetic Engineering and Gene Therapy" (February 10), "Science and Dissent in the Soviet Union" (February 24), "Acquired Immune Deficiency Syndrome" (March 10), "The Descent of Man" (April 1), and "Women in Science" (April 14).

• **#853-G. H. A Question of Regional Identity**
St. Mary's College of Maryland, Department of English, St. Mary's City, (301) 863-7308

A traveling exhibit and one-day symposium explore the crisis of identity undergone by rural St. Mary's County since 1942 when World War II and the Patuxent Naval Air Station disrupted what had been 350 years of a cohesive and coherent rural culture. Returning to the lives originally documented by the Photography Unit of the Farm Security Administration in 1940, the exhibit will show how those lives have changed in the last 46 years. September, 1987.

• **#854-G American Composers: Their Music and Their Muses**
Strathmore Hall Arts Center, Rockville, (301) 550-0540
Four illustrated lectures by contemporary composers George Perle (May 21), Victoria Adelman Rudow (April 16), Vincent McDermott and Jutta Eigen are followed by mini-concerts of the artists' works. Each event will be recorded for broadcast on WGMS radio and Montgomery Cable TV.

• **#855-G Love and Literature: A Reading and Discussion Program**
Maryland Library Association, Baltimore, (301) 461-7519
A series of five reading and discussion programs examine the theme "Thantos and Eros: When Love Touches Death" and features William Shakespeare's *Romeo and Juliet*, Katherine Anne Porter's *Pale Horse, Pale Rider*, Evelyn Waugh's *The Loved One*, Toni Morrison's *Song of Solomon*, and selected poetry of Emily Dickinson, Dylan Thomas, and Lucille Clifton. The programs take place in libraries and senior citizen centers in Howard, Montgomery, and Prince George's counties and begin in January, 1987.

MINIGRANTS

• **#449-G Bohr, Schrodinger, and the Quantum Mechanical View of the World**
University of Maryland, College Park, Dept. of Physics and Astronomy
Exhibits, films, and a lecture investigate the lives of Niels Bohr and Erwin Schrodinger, two 20th-century scientists whose conception of the physical world eventually influenced all aspects of intellectual life.

• **#450-G Technology Marches Toward the 21st Century: Our Human Response**

Prince George's Community College
Five lectures by noted scholars and philosophers examine such topics as "Informed Consent to the Use of Medical Technology" and "Silico Medici: Robots—Present and Future."

• **#451-G People of the Peninsula**
Coalition of Peninsula Organizations, Baltimore, (301) 385-1738

This traveling exhibition, originally exhibited at the Baltimore City Fair, traces the origins, immigration, and settlement of the varied people who live in South Baltimore. The exhibition travels to various sites in Baltimore through June 1987.

• **#452-G Ties to the Annapolis Convention**
University of Maryland, College Park, Hornbake Library

A computer database supplies information on people, places, and things relevant to the Annapolis Convention of 1786.

• **#453-G Being Ethnic, Becoming American: Struggles, Successes, Symbols**
St. Mary's County Memorial Library
Led by humanities scholars, this book discussion series for adults investigates the works *Bless Me, Ultima*, *Go Tell it on the Mountain*, *An Orphan in History*, *The Way to Rainy Mountain*, and *Woman Warrior: Memoirs of a Girlhood Among Ghosts*.

• **#454-G Alice Walker: Conversations With and About the Author**
University of Maryland, College Park
A video teleconference featuring Alice Walker live via satellite from California is preceded by a panel discussion of Walker's *The Color Purple* and the issues it raises.

• **#456-G Laser Light: Its Place in Art and Music**
Res Musica Baltimore, Inc.
Laser light in art and music is demonstrated and discussed in two symposia by laser artists.

• **#457-G The Flag House and 1812 Museum: Interpretive Program, Planning for Outreach**
Flag House and 1812 Museum
A speakers bureau and portable text panels on the artifacts, books, and works of art in the collection of the Flag House and 1812 Museum constitute the outreach programs available to Maryland citizens.



Imigrants Coming to the Land of Promise, by William H. Hays (1914). *Source: The National Archives for Large Numbers of Immigrants in 1906 in America. The impact of the immigration on the U.S. in 1906 is captured in a series of parallel scenes of mass immigration events. Immigrants arrived in groups, often in large numbers, often in the form of being in the United States. The program was scheduled for broadcast in March, April, and May, 1906, and was the collection of the Library of Congress.*

#458-G Afro American Literacy Currents During the Harlem Renaissance and Beyond From a Female Perspective
Morgan State University

This three day national conference lectures discussion of literature by and about black women using the works of Zora Neale Hurston as a focal point

#460-G British Higher Education Philosophy and Forms
Anne Arundel Community College

Three visiting British academics speak on the philosophical grounding of British higher education the system's complex structure and its present special challenges in serving the public good

#461-G The Maryland Jefferson Meeting on the Constitution
Maryland State Bar Association and League of Women Voters in Maryland
A keynote address by Senator Paul Sarbanes opens this all day conference commemorating the bicentennial of the U.S. Constitution

#462-G Toward Merging Science and the Humanities: Integration of Modern Physics and Spirituality
Indian Cultural Center

A keynote address by Dr. George J. Borich, Professor of Emeritus of Neurosurgery at The Johns Hopkins Medical School, opens this one day symposium on the relationship between physics and spirituality

#463-G The Northern Chesapeake Bay: Perspectives on Early Harford and Baltimore Counties
Historical Society of Harford County

Dr. Neal Brooks (co-author of a book on Baltimore County history) shares his research in a lecture at the antebellum Harford County Courthouse

• #464-H The Photograph as Social History: Walter Bulthaus Between Weimar and Hitler
Parents Association Gallery (MCP 136.0.454.450)

This exhibition introduces Walter Bulthaus, worker/photographer of Weimar Germany, who took photographs of the emigrants and people of Hannover between 1930-1933. November 19, 1986-January 9, 1987

• #466-H The Classical World from the Air

Eta Sigma Phi Beta Kappa Chapter National Classical History Society (361) 435.0100 ext. 227

A slide lecture will illustrate classical archaeological sites in the Mediterranean world as photographed from a Greek Air Force plane between 1962-1968. March 18, 1987, 8:00 p.m. College of Notre Dame of Maryland



Review of Projects Funded

November 1, 1994-
October 31, 1995

CHAIRMAN'S GRANTS AND EXECUTIVE COMMITTEE GRANTS

"American Regionalism: The Passion and
Pathos of the American Scene in Word,
Image, and Song" #364-G

(study program)
Recipient: Northern High School
(Garrett County)
Amount: \$500

"Communities of Garrett County:
An Interpretive Exhibition" #365-G
(study program, exhibit)
Recipient: Broad Ford Elementary School
(Garrett County)
Amount: \$500

"Experiences with Sign Language"
#366-G
(study program)
Recipient: Evergreen Montessori School
(Montgomery County)
Amount: \$500

"Abandoned America" #368-G
(exhibition)
Recipient: Cecil Community College
(Cecil County)
Amount: \$385

"An Evening of Literature for Children"
#369-G
(dramatic presentation)
Recipient: Charles County Early
Childhood Association
(Charles County)
Amount: \$300

"Pierre Pathelin and the World of the
Medieval Theatre" #370-G
(dramatic presentation, lecture)
Recipient: Baltimore Laboratory Theatre,
University of Baltimore
(Baltimore City)
Amount: \$1,050

"Our Living Past" #371-G
(study program)
Recipient: The Banner School, Inc.
(Frederick County)
Amount: \$401

"Looking Through Jefferson: A Pre-
Writing Program for Primary Students"
#372-G
(study program, field trip)
Recipient: Valley Elementary School
(Frederick County)
Amount: \$509

"Legacies: A Conference on Black
History and Historical Research" #373-G
(conference)
Recipient: Student Assistance Project, Inc.
(Prince George's County)
Amount: \$1,125

"The American Composer: His Music
and His Muses" #374-G
(lectures)
Recipient: Strathmore Hall Foundation
(Montgomery County)
Amount: \$1,289

"Great Masterpieces" #375-G
(study program, field trips)
Recipient: Greenview Knolls Elementary
School
(St. Mary's County)
Amount: \$500

"Early Roots of Philosophical Theology"
#376-G
(lectures)
Recipient: Department of Philosophical
Theology, Coppin State College
(Baltimore City)
Amount: \$990

"Design 1900-1940: Interpretive
Programs" #378-G
(lectures, films, seminars)
Recipient: Walters Art Gallery
(Baltimore City)
Amount: \$1,200

"The Sun King, Louis XIV and the New
World" #379-G
(exhibition, films, lectures)
Recipient: Department of History,
Western Maryland College
(Carroll County)
Amount: \$237

"Colonial Life in America" #382-G
(study program)
Recipient: Perryville Elementary School
(Cecil County)
Amount: \$500

"Gifts from Ancient Greece" #383-G
(exhibition, lecture)
Recipient: Department of Art,
Western Maryland College
(Carroll County)
Amount: \$282

"Gilbert Byron: The Chesapeake
Thoreau" #384-G
(exhibition, film, lecture series)
Recipient: Chesapeake Bay Maritime
Museum
(Talbot County)
Amount: \$1,000

"Harford Historic Trail" #385-G
(traveling exhibition)
Recipient: Harford County Historic
Preservation Commission, and
Department of Planning & Zoning
(Harford County)
Amount: \$1,070

"Maryland For My Future" #386-G
(study program)
Recipient: South Hagerstown High School
(Washington County)
Amount: \$174

"Historical View of Cecil County"
#388-G
(study program)
Recipient: Chesapeake City Elementary
School
(Cecil County)
Amount: \$500

"Directions of American Composers"
#389-G
(seminars)
Recipient: Res Musica Baltimore, Inc.
(Baltimore City)
Amount: \$1,200

"Photojournalism: The Construction and
Perception of Social Reality" #392-G
(exhibition, lecture)
Recipient: Cecil Community College
(Cecil County)
Amount: \$1,200

"Life and Papers of Charles Carroll of
Carrollton" #393-G
(lecture)
Recipient: Bel Air American History Club
(Harford County)
Amount: \$150

"Seminar on Plato's *Meno*" #394-G
(study program, seminar)
Recipient: Baltimore City College High
School
(Baltimore City)
Amount: \$335

"Life, Heritage, and Tradition of the
Chesapeake Bay" #396-G
(study program, field trip)
Recipient: Developmental School
Foundation
(Montgomery County)
Amount: \$500

"Radio Recording of Virgil Thomson
Lecture Concert" #397-G
(recording)
Recipient: Strathmore Hall Foundation
(Montgomery County)
Amount: \$300

"Booth Family Traveling Tour" #398-G
(tour, guidebook)
Recipient: Preservation Association for
Tudor Hall, Inc.
(Harford County)
Amount: \$750

"Silk Roads China Ships: Guide and Map
of Trade Routes" #401-G
(exhibition guide, historic map)
Recipient: Baltimore Museum of Art
(Baltimore City)
Amount: \$1,200

"Life and Words: A Senior Citizen Pilot
Writing Project" #403-G
(study program)
Recipient: University of Baltimore
(Baltimore City)
Amount: \$1,200

*I f the American Library Association
is to remain the only national library
organization, the first American
library must have a solid financial
foundation. Please consider the library of
Congress.*

"Our First Two Hundred Years" #404-G

(study program)
 Recipient: North East Middle School
 (Cecil County)
 Amount: \$500

"Contemporary Issues in Social Studies" #405-G

(study program)
 Recipient: Brunswick High School
 (Frederick County)
 Amount: \$478

"Human Evolution: Patterns and Reflections" #407-G

(seminar)
 Recipient: Department of Anthropology,
 The Johns Hopkins University
 (Baltimore City)
 Amount: \$900

"An International Seminar on Work, Education, and Leisure" #408-F

(seminar)
 Recipient: Department of Sociology and
 Anthropology, Salisbury State College
 (Wicomico County)
 Amount: \$1,200

"An International Seminar on Work, Education, and Leisure" #409-F

(seminar)
 Recipient: Department of Recreation,
 University of Maryland, College Park
 (Prince Georges County)
 Amount: \$1,200

"Tactile Exhibit of Pre-Columbian Art" #410-F

(exhibit)
 Recipient: Loyola College
 (Baltimore City)
 Amount: \$1,200

"The New Scholarship on Women" #411-F

(seminar series)
 Recipient: The Johns Hopkins University
 School of Medicine
 (Baltimore City)
 Amount: \$1,200

"A Piece of History" #414-G

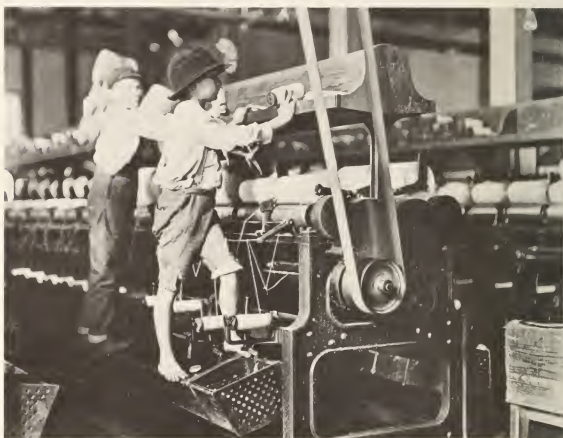
(study program)
 Recipient: Cecil County Public Schools
 (Cecil County)
 Amount: \$500

"Cultural Enrichment and the Family" #415-G

(field trip/study program)
 Recipient: Park Hall Elementary School
 (St. Mary's County)
 Amount: \$300

"Municipal Music in Baltimore" #416-G

(symposia)
 Recipient: Towson State University,
 Graduate School
 (Baltimore County)
 Amount: \$1,200



One aspect of early industry was the use of children as laborers. Some boys were so small they had to climb up on the spinning frame to mend the broken threads and put away the empty bobbins. Photo by Lewis W. Hine, January 19, 1909, Macon, Georgia. Photo courtesy of the collections of the Library of Congress

- "A Shakespeare Experience" #418-G**
(study program)
Recipient: Colonel Richardson High School
(Dorchester County)
Amount: \$500
- "Relationships Between Art and Music" #419-G**
(symposia)
Recipient: Res Musica Baltimore, Inc.
(Baltimore City)
Amount: \$1,200
- "Art Smart" #421-G**
(study program)
Recipient: The Banner School
(Frederick County)
Amount: \$500
- "The Military and Post War American Science" #422-G**
(conference)
Recipient: The Johns Hopkins University
History of Science Department
(Baltimore City)
Amount: \$1,200
- "The Black Artist" #423-G**
(lecture series)
Recipient: The Academy of the Arts
(Talbot County)
Amount: \$1,200
- "Nobel Laureate Saul Bellow in Residence" #424-G**
(lecture)
Recipient: Howard County Poetry and Literature Society
(Howard County)
Amount: \$1,200
- "Maryland 1825-1850: A Time of Risk and Reward" #425-G**
(lecture)
Recipient: Maryland Historical Society
(Baltimore City)
Amount: \$1,200
- "Evening Seminars Project" #426-G**
(seminar series)
Recipient: Frostburg State College
(Allegany County)
Amount: \$800
- "Some Higher Education Philosophy and Forms" #427-G**
(symposium)
Recipient: Anne Arundel Community College
(Anne Arundel County)
Amount: \$1,010
- "Humanities Programs in Maryland Libraries" #428-G**
(planning grant)
Recipient: Friends of the Montgomery County Library
(Montgomery County)
Amount: \$1,120
- "The Art of Maryland Literature Douglas Wallop—Novelist" #429-G**
(symposium)
Recipient: Washington College
(Kent County)
Amount: \$1,200
- "Two Rivers, One Land" #431-G**
(traveling exhibition)
Recipient: St. Clement's Island Potomac River Museum
(St. Mary's County)
Amount: \$1,000
- "Changing Aesthetics: Women and Art" #432-G**
(symposia)
Recipient: Montpelier Cultural Arts Center
(Prince Georges County)
Amount: \$1,200
- "Archaeological Exhibit" #434-G**
(study program, exhibition)
Recipient: Kenwood High School
(Baltimore City)
Amount: \$500
- "Snow Hill: 300 Years on the River 1686-1986" #435-G**
(traveling exhibition, slide-tape)
Recipient: Mayor and Council of Snow Hill Tricentennial Steering Committee
(Worcester County)
Amount: \$34
- "Criticism: The State of the Art" #438-G**
(seminar series)
Recipient: University of Baltimore
(Baltimore City)
Amount: \$1,200
- "Abstraction and Realism: Issues in Modern Art" #439-G**
(lecture)
Recipient: Cecil Community College
(Cecil County)
Amount: \$1,000
- "Music in Society Today: A Humanistic Perspective" #441-G**
(lecture)
Recipient: Catonsville Community College
(Baltimore County)
Amount: \$1,200
- "The Baltimore Air Show of 1910" #444-G**
(videotape)
Recipient: Catonsville Community College
(Baltimore County)
Amount: \$1,175
- "Archaeology for US" #445-G**
(study program, exhibition)
Recipient: Chesapeake City Elementary School
(Cecil County)
Amount: \$380
- "Summer Public Interest Programs" #446-G**
(lecture series)
Recipient: Ad-hoc Committee for Public Interest Programs
(Garrett County)
Amount: \$1,184
- "Margaret Hutchinson: An Irishwoman in 1840 Baltimore" #448-G**
(living history)
Recipient: Baltimore City Life Museums
(Baltimore City)
Amount: \$1,196
- "Bohr, Schrodinger, and the Quantum Mechanical View of the World" #449-G**
(films, exhibit, lecture)
Recipient: University of Maryland, College Park, Department of Physics and Astronomy
(Prince Georges County)
Amount: \$575
- "Technology Marches Toward the 21st Century: Our Human Response" #450-G**
(lecture series)
Recipient: Prince Georges Community College
(Prince Georges County)
Amount: \$1,200
- "People of the Peninsula" #451-G**
(exhibition)
Recipient: Coalition of Peninsula Organizations
(Baltimore City)
Amount: \$1,001
- "Ties to the Annapolis Convention" #452-G**
(computer exhibit)
Recipient: University of Maryland, College Park, Hornbake Library
(Prince Georges County)
Amount: \$594
- "Being Ethnic, Becoming American: Struggles, Successes, Symbols" #453-G**
(book discussion series)
Recipient: St. Mary's County Memorial Library
(St. Mary's County)
Amount: \$500
- "Alice Walker: Conversations With and About an Author" #456-G**
(symposia, teleconference)
Recipient: University of Maryland, College Park
(Prince Georges County)
Amount: \$1,000
- "Laser Light: Its Place in Art and Music" #456-G**
(lecture demonstration)
Recipient: Res Musica Baltimore, Inc.
(Baltimore City)
Amount: \$1,200
- "The Flag House and 1812 Museum Interpretive Program, Planning for Outreach" #457-G**
(speakers bureau, traveling exhibit)
Recipient: Flag House and 1812 Museum
(Baltimore City)
Amount: \$1,200
- "Afro-American Literacy Currents during the Harlem Renaissance and Beyond: From a Female Perspective" #458-G**
(conference)
Recipient: Morgan State University
(Baltimore City)
Amount: \$1,200
- "British Higher Education: Philosophy and Forms" #460-G**
(symposium)
Recipient: Anne Arundel Community College
(Anne Arundel County)
Amount: \$600
- "The Maryland Jefferson Meeting on the Constitution" #461-G**
(symposium)
Recipient: Maryland State Bar Association and the League of Women Voters in Maryland
(Baltimore City)
Amount: \$1,200
- "Toward Merging Science and the Humanities: Integration of Modern Physics and Spirituality" #462-G**
(symposium)
Recipient: Indian Cultural Center
(Baltimore City)
Amount: \$1,200
- "The Northern Chesapeake Bay Perspectives on Early Harford and Baltimore Counties" #463-G**
(lecture)
Recipient: Historical Society of Harford County
(Harford County)
Amount: \$250
- "The Photograph as Social History: Walter Balhaus, Between Weimar and Hitler" #464-H**
(exhibit)
Recipient: Parents Association Art Gallery, UMCP
(Prince Georges County)
Amount: \$750
- "The Classical World from the Air" #466-H**
(slide lecture)
Recipient: Eta Sigma Phi, Beta Kappa Chapter, National Classical Honor Society
(Baltimore City)
Amount: \$275

REGRANTS

- "Long Shadows—A Film on the Legacy of the Civil War" #752-G**
(documentary film)
Recipient: James Agee Film Project
(Charlottesville, Virginia)
Amount: \$15,000 outright

"The World of Johann Sebastian Bach"

#754-G
(panel discussions, lectures, demonstrations)
Recipient: St. Mary's College of Maryland
(St. Mary's County)
Amount: \$4,940 outright

"Festival of Indian Music" #757-G
(lecture/demonstration series)
Recipient: Department of Music,
University of Maryland, College Park
(Prince George's County)
Amount: \$8,200 outright

"Handel and the Theatrical Heroine"
#760-G
(symposium, lectures, exhibit)
Recipient: Department of Music,
University of Maryland, College Park
(Prince George's County)
Amount: \$6,010 outright, \$3,000 Treasury
matching award

**"Baltimore Council of Historic Sites
Living History Project" #761-G**
(living history)
Recipient: Baltimore Council of Historic
Sites
(Baltimore City)
Amount: \$20,198 outright

**"Lord Baltimore's Maryland:
Public Interpretation of the King's Reach
Site" #765-G**
(public archaeology exhibit, tours)
Recipient: Jefferson Patterson Park and
Museum
(Calvert County)
Amount: \$10,588 outright

**"Festival of India: A Western Maryland
Celebration" #766-G**
(conferences, workshops, lectures, films,
exhibitions)
Recipient: Frostburg State College
Foundation
(Allegany County)
Amount: \$10,000 outright, \$6,400
Treasury matching award

"Black Mountain Revisited: Poetry"
#768-G
(symposium)
Recipient: Maryland Institute, College of
Art
(Baltimore City)
Amount: \$2,950 outright

**"Public Times at Historic St. Mary's
City" #772-G**
(living history)
Recipient: St. Mary's City Commission
(St. Mary's County)
Amount: \$40,000 Treasury matching
award

**"Historic Landscape Seminars: Research
and Analysis of the Dimensions, Forms,
and Features of Classical Landscape"**

#773-G
(seminars)
Recipient: Historic Annapolis, Inc.
(Anne Arundel County)
Amount: \$2,000 outright, \$2,000 Treasury
matching award

**"The River and Bay—Molders of Havre
de Grace" #774-G**
(exhibit, video, public discussion)
Recipient: Harford Community College
(Harford County)
Amount: \$5,598 outright

**"Judging, Through the Looking Glass of
Literature" #778-G**
(symposium)
Recipient: Judicial Institute of Maryland
(Queen Anne's County)
Amount: \$2,350 outright

"Teaching Humanities in High Schools"
#779-G
(teacher's institute)
Recipient: Maryland State Department of
Education
(Baltimore City)
Amount: \$20,400 outright

**"Understanding the Past: Archaeology in
Public in Annapolis" #780-G**
(on-site tours, guidebook)
Recipient: Historic Annapolis, Inc.
(Anne Arundel County)
Amount: \$7,500 outright, \$30,000
Treasury matching award

**"The Roots of Western Civilization: The
Emergence of the Individual" #781-G**
(lecture series)
Recipient: Coppin State College
(Baltimore City)
Amount: \$10,140 outright

**"A Retrospective: Jewish Artists in
America Between the Wars
(1919–1942)" #787-G**
(exhibition, lecture series, public
programs)
Recipient: Jewish Community Center of
Greater Washington
(Montgomery County)
Amount: \$14,500 Treasury matching
award

"Camp David Documentary" #788-G
(film)
Recipient: Maryland Public Television
(Baltimore County)
Amount: \$45,000 Treasury matching
award

**"Ebla to Damascus: Art and Archaeology
of Ancient Syria" #789-G**
(exhibition, slide presentation, lecture
series, public programs)
Recipient: Walters Art Gallery
(Baltimore City)
Amount: \$25,000 Treasury matching
award

**"The Grimm Brothers Legacy
Celebration" #791-F**
(exhibition, lectures, seminars, films,
readings, puppet shows)
Recipient: Harford Community College
(Harford County)
Amount: \$4,330 outright

"Greenbelt: A Vision for the Future"
#794-G
(exhibition, conference, films,
dramatizations)
Recipient: City of Greenbelt 50th
Anniversary Committee
(Prince Georges County)
Amount: \$5,000 outright

**"Where Science and the Humanities
Meet: Anthropology in the Twentieth
Century" #794-G**
(lecture series)
Recipient: The Johns Hopkins University,
Department of Anthropology
(Baltimore City)
Amount: \$7,674 outright, \$4,000 Treasury
matching award

"Writers in Context" #795-F
(poetry reading and criticism series)
Recipient: Maryland Consortium Colleges
(Anne Arundel County)
Amount: \$5,000 outright

**"The Life, Contributions, and Importance
of H. L. Mencken" #796-G**
(film)
Recipient: The Maryland Writers' Council
(Baltimore City)
Amount: \$8,373 outright

**"Sharing Traditions: Five Black Artists in
Nineteenth Century America" #798-G**
(exhibition, lecture series, films, music,
public programs)
Recipient: The Walters Art Gallery
(Baltimore City)
Amount: \$9,000 outright, \$3,000 Treasury
matching award

**"From Torchlights to Television: Two
Hundred Years of Maryland Political
Campaigns" #801-G**
(exhibition, seminar)
Recipient: Museum and Library of
Maryland History
(Baltimore City)
Amount: \$12,870 outright

**"Fruits of Labor: History of Food
Processing in Maryland" #802-G**
(exhibition)
Recipient: Baltimore Museum of Industry
(Baltimore City)
Amount: \$6,310 outright, \$10,000
Treasury matching award

**"The American Composers' Their Music
and Their Muses" #803-F**
(lecture concert series)
Recipient: Strathmore Hall Foundation
(Montgomery County)
Amount: \$5,430 outright

**"Institutes in the Fine Arts: Program for
Secondary School Teachers in Maryland"**

#806-G
(teachers' institute)
Recipient: University of Maryland, College
Park—Center for Renaissance and
Baroque Studies
(Prince Georges County)
Amount: \$50,000 Treasury matching
award

**"The Living Constitution: Revisited
1787, Reexamined 1987, Revised 2187"**
#808-G
(conference)
Recipient: College of Notre Dame of
Maryland
(Baltimore City)
Amount: \$5,000 outright

**"Transforming Faith: The Sacred and
Secular in Modern American History"**
#809-G
(conference)
Recipient: University of Maryland, College
Park, Department of History
(Prince Georges County)
Amount: \$10,030 outright, \$1,000
Treasury matching award

**"Perspectives on Early Music:
A Public Seminar Series" #812-G**
(seminar series)
Recipient: University Community
Concerts, Inc.
(Prince Georges County)
Amount: \$5,800 Treasury matching award

"The Humanistic Legacy of Leo Strauss"
#815-G
(conference)
Recipient: Baltimore Hebrew College and
The Johns Hopkins University
(Baltimore City)
Amount: \$3,000 outright

"Black Theatre of the Folk Tradition"
#816-G
(conference)
Recipient: Morgan State University,
Department of Theatre Arts
(Baltimore City)
Amount: \$9,000 outright

"New Towns for America" #817-G
(videocast)
Recipient: WETA, Channel 26
(Washington, D.C.)
Amount: \$10,329 outright, \$25,000
Treasury matching award

**"The Spirit of Appreciation:
Maryland's Treasured Cone Collection"**
#818-G
(lectures, gallery guide)
Recipient: Maryland Museum of Art
(Baltimore City)
Amount: \$16,000 outright



Major Street, Baltimore, Maryland, October 1917. PMA photo by Arthur H. Stein, courtesy of the collections of the Library of Congress.

"An Evening with the Constitution: Discussions in Commemoration of the Bicentennial of the U.S. Constitution" #H19-G

(lecture/discussion series)
Recipient: Maryland State Archives
(Anne Arundel County)
Amount: \$5,999 outright

"Master Drawings from Titian to Picasso: The Curtis O. Baer Collection" #H22-G

(lectures, public programs)
Recipient: Walters Art Gallery
(Baltimore City)
Amount: \$5,000 outright, \$2,881 Treasury matching award

"Calvert County Living Legends" #H24-G

(living history program)
Recipient: Calvert County Historical Society
(Calvert County)
Amount: \$5,920 outright, \$750 Treasury matching award

"Living Classics" #H25-G

(lecture series)
Recipient: Hosi College
(Frederick County)
Amount: \$3,555 outright

"Freedom's Doors: Immigrant Ports of Entry to the United States" #H29-G

(radio program)
Recipient: The Balch Institute for Ethnic Studies
(Philadelphia, Pennsylvania)
Amount: \$3,615 outright

"Images of the Physician: A Film and Medicine Symposium" #H32-G

(symposium)
Recipient: The Johns Hopkins University School of Medicine
(Baltimore City)
Amount: \$5,524 outright, \$3,710 Treasury matching award

"Living History Project, 1850-1950" #H36-G

(living history program)
Recipient: Baltimore Council of Historic Sites
(Baltimore City)
Amount: \$10,000 outright, \$5,500 Treasury matching award

"America's First Black Man of Science: Public Interpretation of the Benjamin Banneker Archaeology Site" #H37-G

(public archaeology, lecture series)
Recipient: Maryland Historical Trust
(Anne Arundel County)
Amount: \$15,000 Treasury matching award

"H. L. Mencken and Black America" #H38-G

(interpretive exhibit/series)
Recipient: Baltimore City Life Museums
(Baltimore City)
Amount: \$6,395 outright

"Exhibiting the Past for Logic's Sake" #H42-G

(public archaeology program interpretive exhibition)
Recipient: Historic Annapolis, Inc.
(Anne Arundel County)
Amount: \$7,500 outright, \$9,000 Treasury matching award

"Judging through the Looking Glass of Literature" #H43-G

(symposia)
Recipient: Judicial Institute of Maryland
(Anne Arundel County)
Amount: \$3,796 outright

"Cumberland, Birth and Growth of A Victorian City" #H48-G

(exhibition, publication)
Recipient: City of Cumberland
(Allegheny County)
Amount: \$8,392 outright

"The Heritage of the Keyboard" and "Perspectives on Early Music" #H49-II

(television broadcast of public programs)
Recipient: University Community Concerts
(Prince George's County)
Amount: \$7,000 Treasury matching funds

"The Public Interest in Science" #H51-G

(lecture series)
Recipient: The Johns Hopkins University Writing Seminars
(Baltimore City)
Amount: \$3,320 outright

"A Question of Regional Identity" #H54-GH

(exhibition, public meeting, publication)
Recipient: St. Mary's College of Maryland Department of English
(St. Mary's County)
Amount: \$15,397 outright, \$2,000 Treasury matching award

"American Composers: Their Music and Their Muses" #H54-G

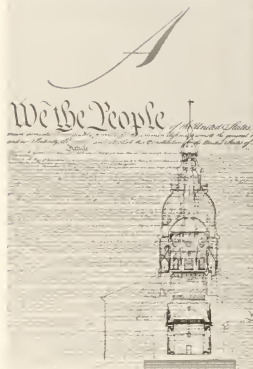
(lecture series, radio and television broadcast)
Recipient: Strathmore Hall Arts Center
(Montgomery County)
Amount: \$6,098 outright

"Love and Literature: A Reading and Discussion Program" #H55-G

(reading/discussion program)
Recipient: Maryland Library Association
(Baltimore City)
Amount: \$11,600 outright

Reflections on "The Annapolis Connection: Maryland and the U.S. Constitution" and on the Annapolis Convention Commemoration Weekend, September 1986.

Free Commemorative Poster. The Council is offering—free of charge—a 34" x 22" poster of "The Annapolis Convention: Maryland and the U.S. Constitution." The poster was produced with the cooperation of the Maryland Office for the Bicentennial of the U.S. Constitution, the Maryland State Archives, First National Bank of Maryland, Gerson G. and Sandy Eisenberg, Miles and Stockbridge, and Venable, Baetjer and Howard Foundation, Inc. To obtain a poster, call or write the Maryland Humanities Council, (address and phone number on back cover)



The approach of the 200th anniversary of the United States Constitution provides a special and appropriate opportunity to reflect on the origin and impact of this document; and, in Maryland, on the state's unique role in the Constitution's creation. The Maryland Humanities Council, in thinking almost three years ago about the commemoration of the Constitution's bicentennial, chose to focus on the occasion of the Annapolis Convention of September 1786 to explore a variety of themes surrounding the Constitution's origins and enduring role in American life. On September 13, 1986, the Council sponsored a one-day conference in the historic State House in Annapolis to mark 200 years from the call from Annapolis for a meeting at Philadelphia at which the U.S. Constitution was drafted.

Over two hundred participants attended the Annapolis conference, which was fully subscribed months in advance. People came from all regions of the state, and represented a variety of institutions, professions, and backgrounds. The conference morning session on "Maryland and the U.S. Constitution" included presentations on "Maryland on the Eve of the Philadelphia Convention"; "Maryland at the Philadelphia Convention"; "Ratification in Maryland: Federalists vs. Anti-Federalists"; and "Transformation in Maryland: The Conversion of the Anti-Federalists." Presentations on these subjects were given by Dr. Gregory A. Stivers, Assistant State Archivist; Dr. James H. Hutson, Chief, Manuscript Division, Library of Congress; Dr. Edward C. Papenfuss, Maryland State Archivist; and Dr. Whitman H. Ridgway, Associate Professor of History, University of Maryland, respectively.

The morning session was followed by luncheon and keynote speeches: "Some Observations on Constitutional Longevity" by

The Honorable Benjamin R. Civiletti, former U.S. Attorney General of the United States, and "A Constitution for Posterity" by Dr. Richard B. Morris, Gouverneur Morris Professor of History Emeritus, Columbia University. Afternoon workshops discussed programming to commemorate the bicentennial in schools and communities of the nation.

The day was capped by a tour and reception at the new Hall of Records, Maryland State Archives building in Annapolis. A special exhibition on the Annapolis Convention, developed and displayed at the Maryland Archives in honor of this occasion, has special relevance for this issue. The exhibition used sophisticated modern technological methods to generate facsimile documents of American history to illustrate the Annapolis Convention and its times.

One element essential to the program's success throughout was the extraordinary effort and professional cooperation of Dr. Edward C. Papenfuss and Dr. Gregory A. Stivers through the Maryland Office for the Bicentennial of the Constitution of the United States, Maryland State Archives, whose involvement in every aspect of the program was very significant.

The day's event was further graced by the presence of special guests, Comptroller Louis L. Goldstein; The Honorable Robert C. Murphy, Chief Judge, Court of Appeals of Maryland; The Right Honorable Baroness White, House of Lords, London; and Senator Paul Sarbanes and Mrs. Sarbanes. The Council is also especially grateful to Maria Heyssel and Judy Dobbs for their extraordinary efforts in coordinating all parts of the program.

The Annapolis program was followed by two outreach/satellite sessions devoted to different aspects of the theme, "Our Living Constitution." Sessions were held at Salisbury State College on the Eastern Shore and at Williamsport High School in Hagerstown in Western Maryland; a third session is scheduled for March 1987 at Cecil Community College in Elkton.



All participants in these events received packets of materials including a publication on the U.S. Constitution, a bibliography, a facsimile of the Constitution, a chronology of the events of the period, and two issues of *Maryland Humanities* devoted to the Constitution bicentennial. All papers presented at the conference are available (for the cost of shipping) through the Council office. The poster honoring the Annapolis Convention, which serves as the official poster for the state's commemoration of the bicentennial, is available free from the Maryland Humanities Council.

The Council was pleased the federal Commission on the Bicentennial of the United States Constitution, chaired by Chief

Justice Warren Burger, used the occasion of the Annapolis commemoration to launch a nationwide focus on the Bicentennial of the U.S. Constitution. Also "launched" on its nationwide tour was Project 87's poster exhibition *The Blessings of Liberty: The Story of the U.S. Constitution*.

The Council sees these events as just a beginning. It invites proposals from institutions throughout Maryland for humanities projects which address the impact of the Constitution on all aspects of American culture. (See page 4.) And Invites Your Proposals.)

Swampose Landing: Airlift ferries cars and public boats to the Chesapeake Bay and its tributaries. The water, deep a century, now calm, and the islanders provide transportation for human passengers; they also transport cattle, sheep, and other livestock and lots of fresh produce from the Eastern Shore and Southern Maryland to markets in Baltimore and Washington, D.C. Photo courtesy of the Washington Center, Historical Society, Archives of the Maryland State Archives (Merrick Avenue), MDP 61477-1111.

Application Deadlines

Drafts of grant applications must be submitted to the Maryland Humanities Council by the following deadlines in order to receive consideration. (Four copies of the first draft and 30 copies of the final draft are necessary in order to distribute them for review by members and staff of the Council.) To request a grant application, please

call or write the Council (see address and phone number on back cover). Please remember that application to the Council does not preclude application to the Maryland State Arts Council, (301) 685-6740, the National Endowment for the Arts, (202) 682-2000, or the National Endowment for the Humanities, (202) 786-0438.

Deadlines for submission of proposals requesting over \$1,200 are:

First Draft	Final Draft	Decision
February 12, 1987 June 5, 1987	March 26, 1987 July 17, 1987	May 16, 1987 September 12, 1987

There is no deadline for proposals requesting less than \$1,201. (Seven copies of such applications should be submitted for review by the Executive Committee.) In planning such grants, allow 4-5 weeks for notifica-

tion, and sufficient time after notification for the publication and distribution of publicity material carrying a printed credit line for the Maryland Humanities Council support.



FREF, 1985. Timothy Prendergast, a student in the Department of Visual Arts at the University of Maryland Baltimore County, created this computer graphic on the IBM PC XT with Lumina software. Photo courtesy of the Department of Visual Arts, UMBC, Professor David Yager, Chairman.

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Thank You!

The Maryland Humanities Council is very grateful for the response to its request for support and greatly appreciates your contributions. As you know, funding for the Maryland Humanities Council comes from an active partnership of public and private sources. Your tax-deductible contribution helps insure that public programs in the humanities continue throughout the state of Maryland. Furthermore, every dollar you contribute is worth two, as each can be matched by U.S. Treasury Funds through a federal gift and match program.

We again thank all those who have contributed to the work of the Maryland Humanities Council.

Contributors

Between November 1, 1984 and October 31, 1986, the Maryland Humanities Council and its grantees received private contributions totaling \$423,724 for project support and program development. The Council is pleased to acknowledge publicly the generosity of the following individuals, foundations, and corporations:

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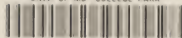
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